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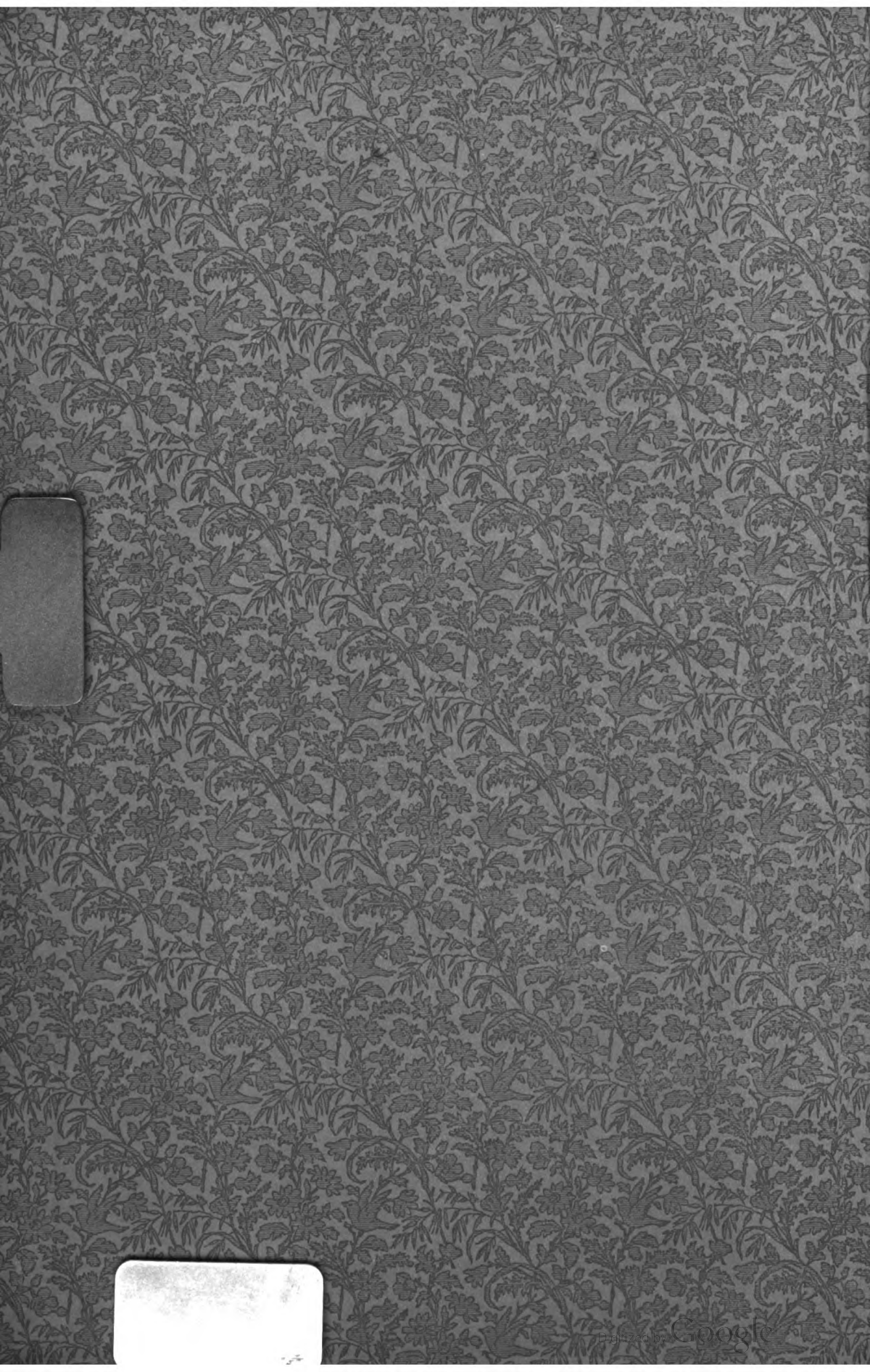
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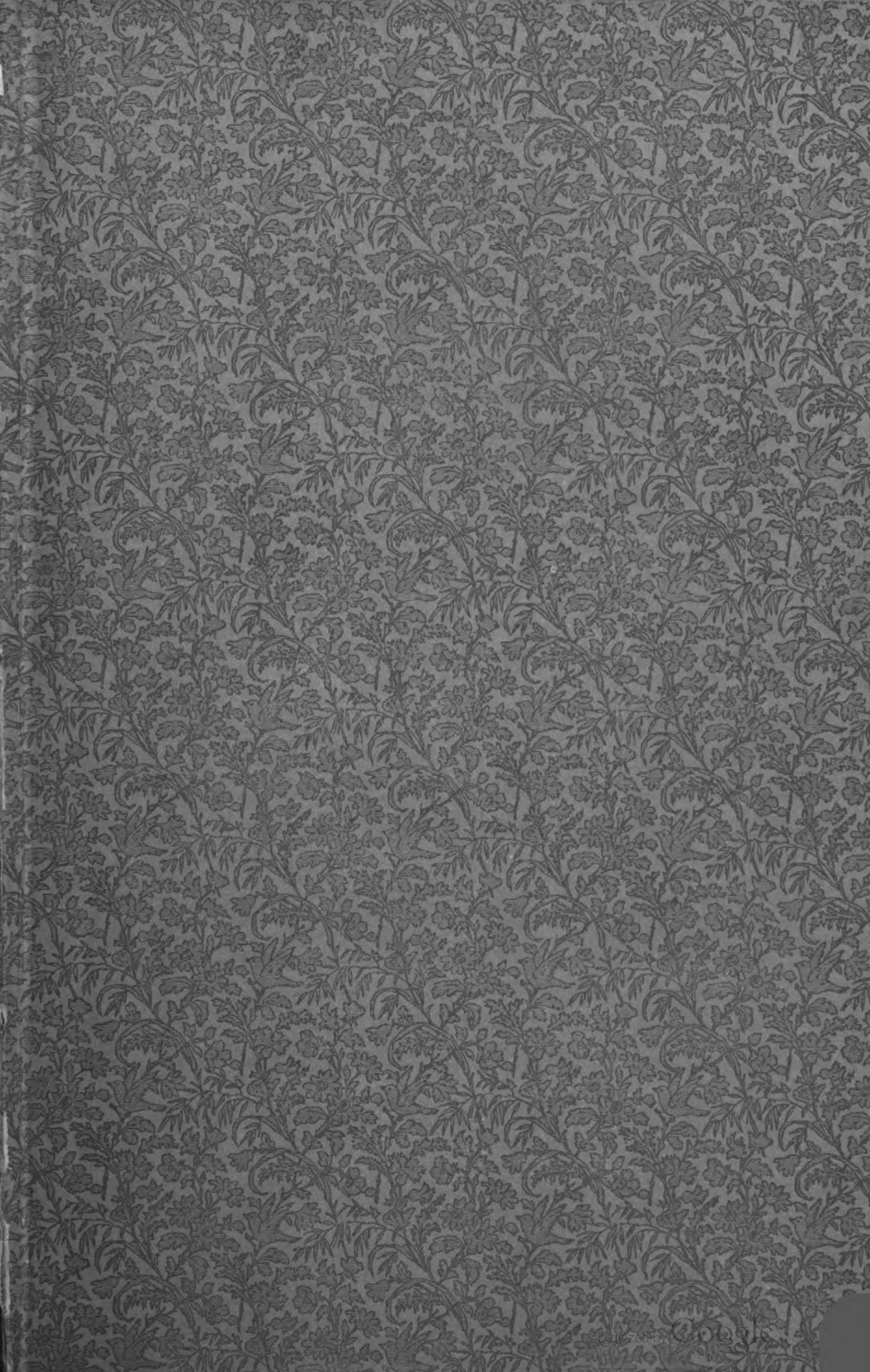
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Odds and Ends at Foxwold

Horatio Noble Pym





1. Art - Collections, Private - Pym

AD

E/

Helena Jane Mottram

with the Believers affectionate regard

May. 1890

MAX
(Pym)
Hyl

*Only 100 copies printed, on Van Gelder paper,
this 27th day of March 1887, of which this
is No. 68.*

H. L. M.

EDITOR.

FOXWOLD, KENT.

ODDS AND ENDS
AT
FOXWOLD

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TILDEN FOUNDATIONS

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Photograph of Mr. C. C. C. C.

DDS AND ADS

OXWOLD

OF THE

HORACE N. P. M.

OF THE

PATENT



ODDS AND ENDS

AT

FOXWOLD

A GUIDE FOR THE INQUIRING GUEST

BY

HORACE N. PYM

Illustrated by J. B. Backhouse Pym

"A small thing, but our own"

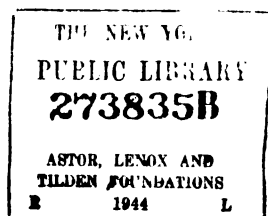
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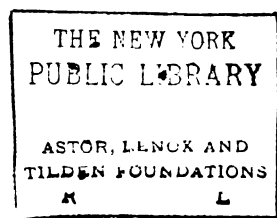
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Blackwell 2, Feb 1944





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1917 to 1918, 1919.

1919 to 1920, 1921.

1922 to 1923, 1924.

1925 to 1926, 1927.

1928 to 1929, 1930.

1931 to 1932, 1933.

1934 to 1935, 1936.

1937 to 1938, 1939.



TO
MY LITTLE DAUGHTER

"CAROL,"

THE SUNBEAM THAT ILLUMINATES ALL THAT IS WORTH
SEEING AT FOXWOLD,

This Book is Dedicated.

—

" I know not how others see her,
But to me she is wholly fair,
And the light of the heaven she came from
Still lingers and gleams in her hair."

—J. R. LOWELL.

" Be good, sweet maid, and let who will be clever ;
Do noble things, not dream them, all day long ;
And so make Life, Death, and that vast Forever,
One grand sweet song."

—CHARLES KINGSLEY.



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“ Read o’er this ;
And after, this ; and then to breakfast, with
What appetite you have ! ”

—*Henry VIII.*, Act iii. sc. 2.



I.

Introduction.

—*—

" An Usber standing at the door,
I show my white rosette ;
A smile of welcome, nothing more,
Will pay my trifling debt :
Why should I bid you idly wait,
Like lovers at the swinging gate?"
—O. W. HOLMES.



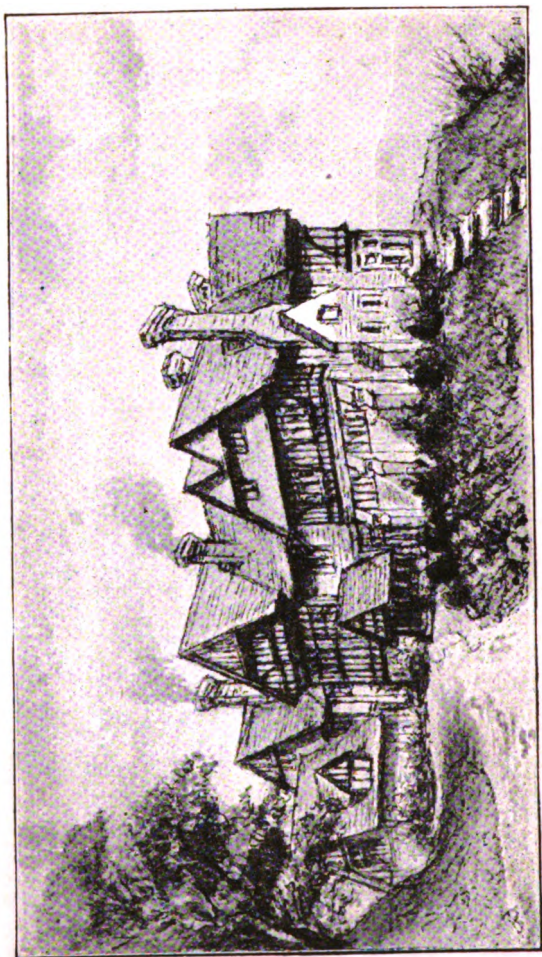
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
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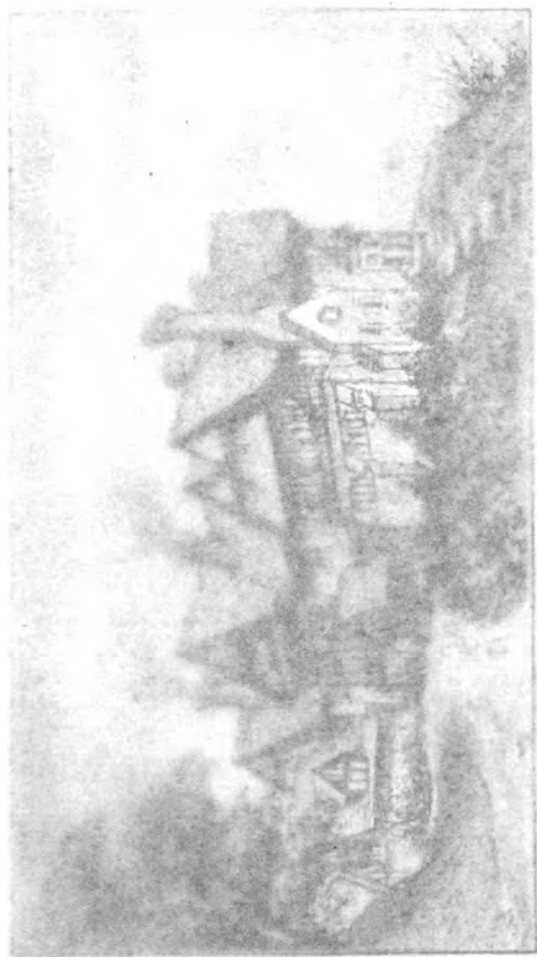


Introduction.


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 traveler is to come to the
 second chapter, a
 and a
 cured, is hide others
 people or

Whether we do it
a country, via a
the globe, in your face
coming to our aid
holes, to a place
SANDRINE, OF COURSE.

From the literature, we refer to the notes of a context of a subject, to the value of the hypothesis and to a set of data.





Introduction.

IN order to find one's path correctly through the tortuous roads of the world, it is necessary frequently to ask the way. The difficulty that meets the traveller is to find a guide; and, when found, a second danger arises, lest he be an unreliable one and direct us wrong. Still this risk must be incurred, as little otherwise can be done without the animate or inanimate signpost.

Whether we desire to ascend a mountain or explore a country, view a picture-gallery or examine a library, the guide, in some form or other, must be forthcoming to accompany us; without it the interest fades, the intelligence dulls, and the show runs a sharp risk of becoming a failure.

From the largest record of travel to the smallest notes of the contents of a reading-room, the guide, the catalogue, or the showman are alike necessary, and sometimes almost interesting.

Numerous collections of pictures and curiosities, from their owners having neglected to jot down to each its little history, are lost, in the best sense of the word, to the world for want of it; and when they some day come to their almost inevitable fate—the hammer—they are thrown hopelessly away for want of a few facts, which, if known, would impart an interest often of the deepest and most fascinating kind.

What are apparently unconsidered trifles in many homes, sometimes bear an extraordinary value from the simple fact of having been owned in times long flown by famous folk, or having taken a silent part on some memorable occasion.

Keep up their pedigree with faithful care, and a household history accumulates beneath the happy roofs, enabling those who run, to read with pleasant ease the writings on the walls.

For the welcome guest, and for the future descendant, should such survive, these pages are written :—

“ Which show, of those departed years,
Sweet memories left behind ! ”





2.

The Hall.



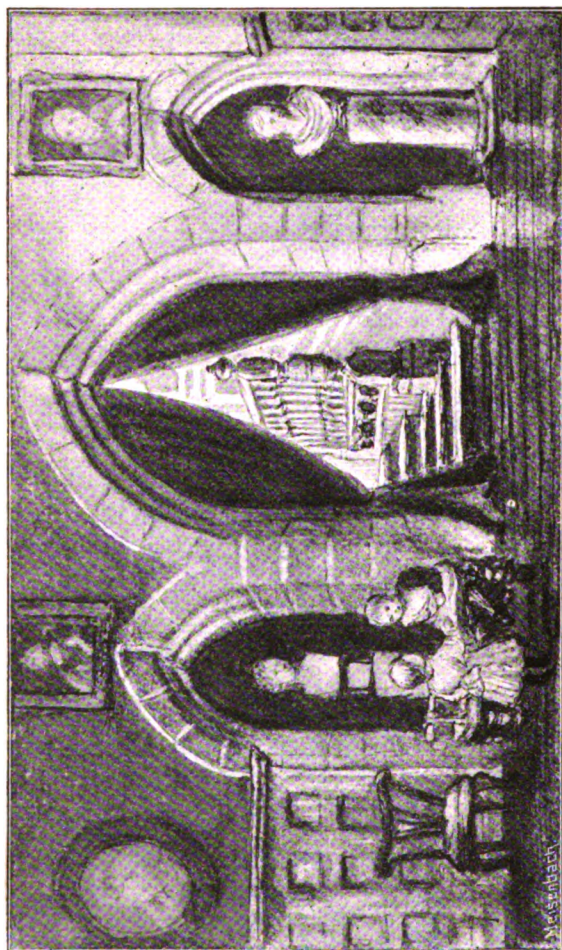
"Come in, Friend, and cease thy knocking!"

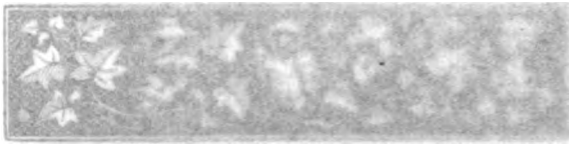
—*Old Play.*



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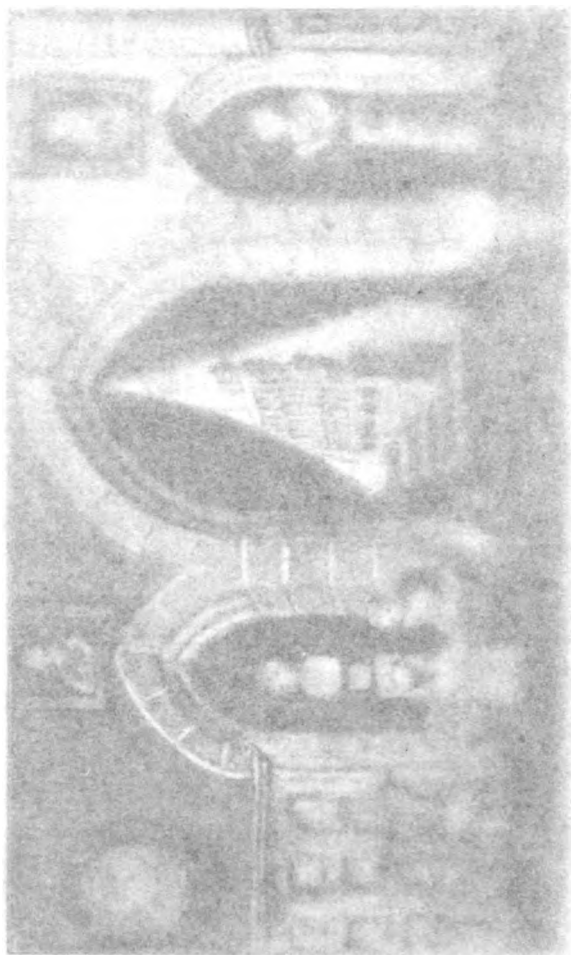
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The Ball.

1. Charles Sackville, Lord Dorset.

1637-1706.

Painted by Sir Godfrey Kneller, 1648-1723.

A half-length figure, looking to the left, dressed in armour, with a gold robe and crimson scarf slashed with white on the sleeve. Formerly the property of Robert Vernon, the donor of pictures to the National Collection, and bought at his sale.

2. A Marshal of France.

Painted by Nicolas Largillière, 1656-1746.

Life-size half-length portrait of a French marshal in armour, with flowing peruke and lace collar. The picture is pure and untouched, and was bought from the Barker Collection in Piccadilly.

3. Pigs Feeding.

Painted by George Morland, 1764-1804.

A good specimen of the work of this erratic genius.

4. Sea-Piece.

Painted by William Van de Velde, 1610-1693.

A picture of sea and ships, painted by this well-known artist, who is buried in St. James's Church, London, with the following inscription on his tombstone, "Mr. William van de Velde, senior, late painter of sea-fights to their Majesties, King Charles II. and King James: died in 1693."

5. Lord Rockingham.

Painted by Thomas Hudson, 1701-1779.

Bought from Lord Wolseley's sale in 1878.

6. Duchess of Nassau.

Painted by Gaspar Netscher, 1639-1684.

A seated figure of an aged lady. Formerly the property of the late Thomas Plumptre Tindale.

7. Sir Benjamin West, P.R.A. 1738-1820.

Painted by Sir Thomas Lawrence, P.R.A., 1769-1830.

An unfinished picture on panel, having only the life-sized head completed. Perhaps one of the most successful portraits ever painted by Lawrence. It was formerly in the collection of Mr. Hutchinson, from whom it was bought by Mr. Anderdon. Exhibited at the National Portrait Exhibition in 1868, and at Burlington House in 1877.

8. George Henry Harlow. 1787-1819.

Painted by Himself.

A portrait-painter, educated in his art by Drummond, and to a very slight extent by Sir Thomas Lawrence, with whom he speedily quarrelled. His best known picture is that of the Kemble Family, all the members of which he introduced into a scene of the Trial of Queen Catherine. His quarrel with Lawrence had the effect of closing the doors of the Academy upon him, and after a residence in Rome, and a friendship with Canova, he only returned to this country to die, in his thirty-second year.

9. Disarming of Cupid.

Painted by Jacob Jordaens, 1594-1678.

A good example of this master, in which a group of the classic goddesses are introduced with great cleverness, whilst the incident giving its name to the picture is portrayed in the foreground. The beautiful colouring of the scenery and background contrasts charmingly with the skilful figure-drawing and the flesh tints of the nymphs. The picture formerly belonged to Thomas Plumptre Tindale of Ewerby Thorpe, by whom it was bequeathed to its present owner.

10. John Wilmot, Earl of Rochester.

1647-1680.

After Sir Peter Lely, 1617-1680.

A life-size three-quarter length portrait of the weak, witty, and wicked friend and companion of Charles II. His end was supposed by Bishop

B

Burnet to have been happier than his short life, and the history of his life and death by the Bishop is a book which, Dr. Johnson says, "the critic ought to read for its elegance, the philosopher for its arguments, and the saint for its piety."

11. Henri de Blés.

1480-1550.

Painted by Himself.

A curious portrait of this curious painter, who was born at Bovines in 1480. He faces the spectator, dressed in a grey coat trimmed with lace, with a porte-crayon in his hand, his unkempt hair, pale face, wild eyes, and red lips making anything but a flattering portrait. It is evidently drawn when still young. The picture came from the collection of the Prince de Vismes de Ponthieu, by whose grandson it was presented to Foxwold. The carved frame which encloses it is worth notice.

12. Jean-Baptiste Poquelin Molière.

1622-1673.

Painted by Nicholas Mignard, 1608-1668.

A three-quarter length portrait of the great playwright. He faces the spectator looking down to the left, dressed in a brown coat with white collar and ruffles, and with a blue cloak; his right hand plays with the tassel of his collar, whilst the left holds a scroll of paper.

The picture, which is in fine preservation, was bought from the late Baron Heath's collection in 1879.

13. Burgomaster and his Wife (Two Pictures).

Painted by Solomon Koninck, 1609-1668.

Two small portraits, painted in the style of Rembrandt, whose manner and colouring he closely imitated.

14. King George II. 1683-1760.

Painted by Robert Edge Pine, 1730-1795.

A small full-length portrait of the King, dressed in a scarlet coat and heavy peruke, standing on the staircase of St. James's Palace, whilst in the background are seen the Beef-eaters on guard. Bought at the Anderdon sale in 1879.

15. The Puff of Wind.

Bas-relief by J. Kerckhove, 1869.

A clever life-size medallion, bought by the late Thomas Plumpton Tindale from the artist during the Franco-German war of 1870. Signed and dated.

16. Head of an Old Man.

Painted by Frans Hals, 1584-1666.

A life-sized head of an aged man leaning on a table and holding a magnifying-glass in his hand.

17. A Painter in his Studio.

Painted by Henry Liverseege, 1803-1832.

A full-length figure of an artist at work in his studio. A clever example of this young painter.

18. Charles Mathews the Elder.

1776-1835.

Clay Bust by Samuel Joseph.

Bought at the sale of the late C. T. Mathews, the celebrated actor, in 1878. On the pedestal is pasted a paper on which is written by Mrs. Mathews: "Charles Mathews, comedian, by Joseph, in 1822, and presented by him to Mrs. Mathews. *Unique.* The second cast having been destroyed in Covent Garden Theatre when burnt."

In the "Memoirs of Charles Mathews," vol. iii. pp. 281-282, the following letter from the artist to Mathews is printed:—

"EDINBURGH, April 19th, 1822.

"My dear Sir,—By the smack *Favourite*, which sailed from Leith, I imagine yesterday, I sent a case directed to you at the English Opera House, London, the contents of which I beg you will do me the kindness to present to Mrs. Mathews, with my respectful compliments and best wishes, that it may afford her some little gratification in times of anxious separation from the original. From all I can learn, it has given universal satisfaction to the Edinburgh amateurs, and has been spoken of in the most flattering terms by all the papers. I wish most sincerely it may please in London, where there is at this time one sent for Somerset House Exhibition, provided it arrived in time for its admittance, of which I am doubtful, from the intelligence I had to-day from Leith, of my case containing the busts having been twelve days at sea.

"I shall be much interested to hear Mrs. Mathews' opinion of the likeness. In the meantime, believe me to be, dear sir, yours very sincerely,

"SAMUEL JOSEPH."

Mrs. Mathews, as editor, then adds:—

"It will gratify Mr. Joseph to know that this excellent bust is still amongst the most prized of my possessions."

19. Napoleon I. 1769-1821.

Bust in Marble by Antonio Canova, 1757-1822.

Formerly belonging to the Empress Josephine, purchased in Paris after the fall of the Empire by Sir David Wilkie, who sold it to his friend Lancaster Lucas, Lord Mayor of London, from whose son the present owner obtained it.

20. John Scott, Earl of Eldon. 1751-1838.

Clay Bust by F. Tatham.

Presented by the Lord Chancellor to Lord St. Leonards, from whose sale at Boyle Farm in 1886 it was purchased for Foxwold.

21. Two Japanese Bronze Jars.

With butterfly handles, 16 inches high, and damascened with silver.

22. A Pierrot.

In clay, by A. Rolle, and bought at the Paris Salon in 1879.

23. An Old English Carved Oak Chest.

Formerly belonging to T. P. Tindale.

24. Two Fourteenth Century Oak Chairs.

From Ewerby Church, and removed when it was restored.

25. "Rip Van Winkle at Home."

In clay, by John Rogers, New York, and bought from his studio there in 1875, 18 inches high.

26. "Rip Van Winkle Returned."

In clay, by John Rogers, and bought from him in New York in 1875, 21 inches high.

27. Japan Blue Vase.

With owl, small birds, trees, grass, and moon, in fine lacquer-work, 26 inches high.

28. Two Japan Blue Vases.

With eagles, squirrels, monkey, trees, and leaves, in fine lacquer-work, each 20 inches high.

29. Two Brass Roman Lamps.

With all the usual implements attached by chains. Presented by George John, ninth and present Earl of Northesk.

30. Sheraton Sideboard.

In perfect condition and preservation, a noble piece of the master's work.

31. Brass Salver of Charles V. on Horse-back.

In high relief, diameter 3 feet.

32. "The Empty Chair, Gadshill, June
1870."

Drawn and engraved by Luke Fildes, A.R.A.

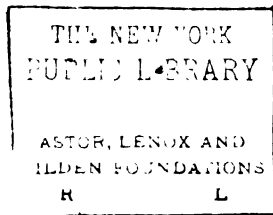
33. British Journalists.

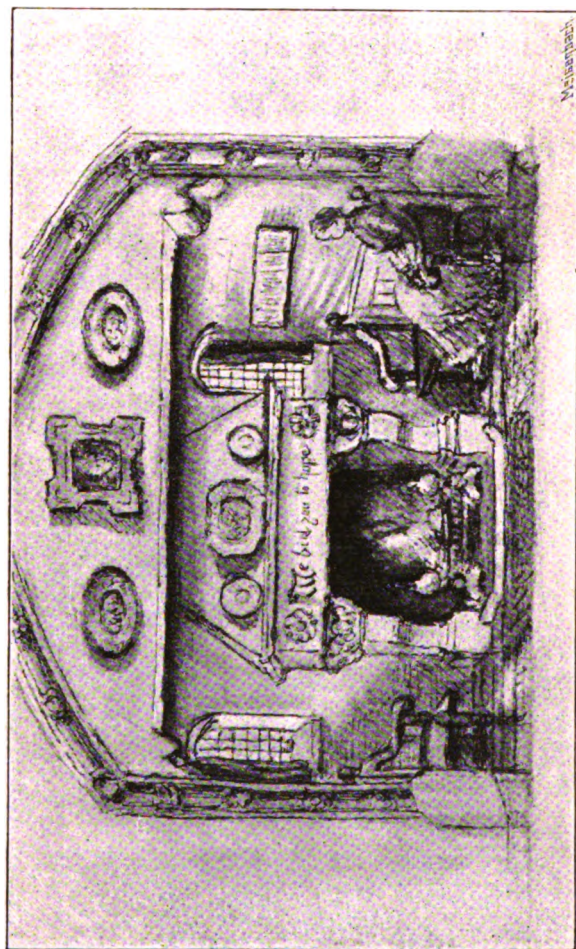
A curious print containing likenesses of Messrs.
Walter, Burnand, Sala, Mudford, Yates, Latey,
Labouchere, Robinson, Greenwood, Thomas, and
Lloyd.

34. Old English Chiming Clock.

By John Brand, London.







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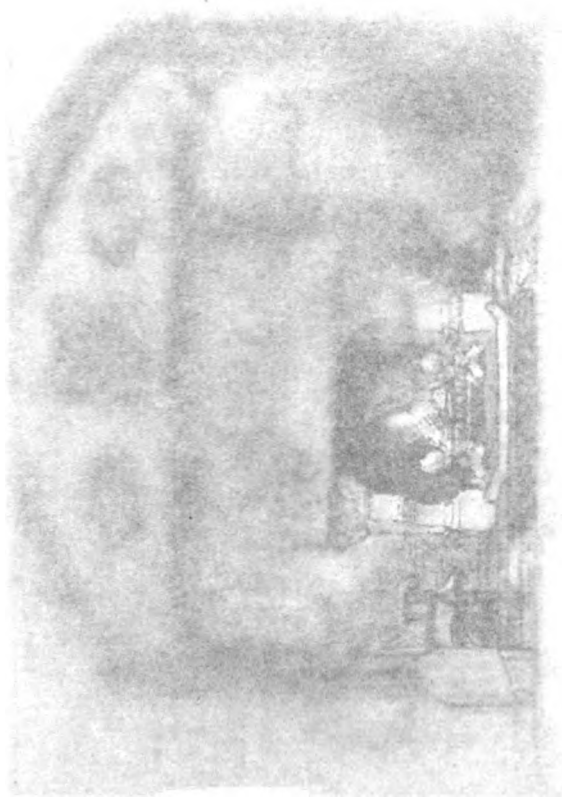
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3.

The Library and Smoking-Room.

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PART A.—**Pictures.**

PART B.—**Drawings, Autographs, and Sundries.**

PART C.—**Curiosities from the Book Shelves.**

53
9

"Books succeed, and lives fail."

—*Aurora Leigh.*

"My days among the dead are pass'd.

Around me I behold,

Where'er these casual eyes are cast

The mighty minds of old ;

My never-failing friends are they,

With whom I converse night and day."

—*Southey.*

"To win the secret of a weed's plain heart."

—*J. R. Lowell.*



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The Library and Smoking-Room.

35. Johann Wolfgang von Goethe.

1749–1832.

Painted by Jean Baptiste Greuse, 1726–1805.

A very powerful life-size head of the poet, probably painted in 1790, when he was living in Paris. The hair is slightly tinged with grey, the eyes uplifted with a stern sad expression in them, and round the fine sensitive mouth. He is dressed in the grey cloak with crimson hood which he was accustomed to wear through life, and in which, later on, W. M. Thackeray saw and described him. The portrait is on panel, and is highly finished in the well-known manner of the painter.

36. Robert Browning.

Painted by Samuel Laurence.

Painted from sittings given by the poet in 1866, and exhibited in that year's Exhibition at the Royal Academy. A life-size half-length in full face, looking to the right. Under the right arm he holds a copy of his wife's poems, which

he clasps with his left hand, on which he wears her ring—thus bringing a suggestion of "The Ring and the Book" into the composition. The picture was purchased from the painter's executors on his death.

37. Samuel Johnson. 1709-1784.

After Sir Joshua Reynolds.

A capital copy of the well-known picture in the National Gallery.

38-41. Four Portraits of the Wollaston Family.

Painted by John Closterman, 1656-1713.

Oval portraits of average merit in curious old carved frames.

42. Cardinal Richelieu. 1585-1642.

Painted by Philippe de Champagne, 1602-1674.

A kit-cat portrait of the great French minister in profile, looking to the right, dressed in the red cap and cassock of his order. It is apparently a replica of one of the heads in the picture in the National Gallery.

43. George Crabbe. 1754-1832.

Painted by Samuel Laurence.

A clever copy of the picture of the poet by H. W. Pickersgill, in the National Gallery.

43A. Portrait of Allan Ramsay.

1713-1784.

Painted by Himself.

A delightful portrait of the gifted son of the "Gentle Shepherd." Life size to the knees, seated before a canvas with his palette in his hand, looking over the right shoulder at the spectator. As a portrait-painter he reached the highest rank in his profession, painting many portraits of George III., and his Queen and family. This picture is on canvas, and measures 29 x 36 inches, and would hold its own alongside a portrait by Titian.

43B. Madame de Scavoie.

Painted by Francois Janet (Clouet).

A beautiful specimen of this fine master, painted with the utmost finish and elaboration, on panel, measuring 10 x 8 inches. It represents the head and shoulders of a fair woman with jewels in her hair and at her throat, dressed with a ruff and crimson and white embroidered dress. A drawing in black and white of this lady, by Clouet, is among the collection at Castle Howard.

43C. "Gentleman" Jones, Comedian.

Painted by Thomas Gainsborough, R.A., 1727-1788.

A charming little portrait of an actor at Covent Garden Theatre, who was more particularly distinguished by his fine manner and

appearance, which gained him the above sobriquet. It is on canvas, and measures 11 x 9 inches; a half length, showing the figure seated with powdered hair, blue coat and white cravat and waistcoat. A very brilliant example of this master's earlier manner.

43D. Miss Chester.

Painted by H. W. Pickersgill, R.A., 1782-1875.

A small oval portrait on copper of this once notable actress, in a purple dress trimmed with fur, leaning on her hand, and apparently painted about 1830. It measures 8 x 5½ inches, and is a capital example of this painter's style in drawing small portraits.

43E. Frances Jennings, Duchess of Tyrconnel.

Painted by Henry Gascar.

A three-quarter length of this celebrated lady, in a richly embroidered dress with coloured scarves, all very elaborately finished. Before her marriage she was maid-of-honour to the Duchess of York. The Duchess of Portsmouth was the special patron of this French portrait-painter, who painted her several times; also James II. when Duke of York; Philip, Earl of Pembroke, and many distinguished members of the Court. This picture measures 35 x 27 inches, and is a good specimen of the work of this successful rival to Lely and Kneller.

44. Head of Girl.

Painted by Joseph Severn, 1793-1879.

Painted by the faithful friend of Keats, and possessed by Dr. Quin, it was bought at the latter's sale at Christie's in 1879.

45. Head of Old Man in Ruff.

Painted by Michael Janson Mirveldt, 1568-1641.

A clever head by this industrious painter, who is said to have produced 5000 portraits. Van-dyke recognised the artist as among the most eminent of his time, and painted his portrait, which was engraved by Delft.

46. The Derelict.

Painted by Clarkson Stanfield, 1798-1867.

A small and highly-finished picture on oil or panel, which was evidently the '*motif*' afterwards for the more important work "Abandoned." In a grey heavily rolling sea is seen a wrecked ship tossing helplessly. In the foreground a sailor clings to a large bulk of wreckage which has been swept away by the storm. The gale is abating, and to the right, light is rising as the clouds break. It measures 14 x 19 inches, and formerly belonged to the Brett Collection, for which it was originally painted by the artist.

47. Portrait of Girl.

Painted by Thomas Gainsborough, 1727-1788.

A small picture on panel, measuring 9 x 11 inches, of a girl seated on a grassy knoll overshadowed by trees, with a distant landscape to the left. The figure is dressed in white with the hair down, which her hands are tying in a knot in front. The picture, which is wonderfully fresh and bright, and quite untouched by the restorer's hand, is painted in his second manner, when he had abandoned the influence of Wynants on his landscapes.

48. Helen Wilkie.

Painted by Sir David Wilkie, R.A., 1785-1841.

An unfinished sketch in oils of the painter's sister, to whom so many of his letters are addressed, published by Allan Cunningham in his "Life of Wilkie." It is on panel, and was bought by the late Mr. Anderdon from the artist's sale in 1843, and from the sale of the Anderdon Collection at Christie's in 1879.

49. Sleeping Boy.

Painted by Sir David Wilkie, R.A., 1785-1841.

A little picture on panel of a boy in a red shirt lying asleep on a doorstep. It is highly finished, and bears a remarkable—because probably an entirely accidental—likeness to the painter himself. It measures 6 x 7 inches.

50. Orpheus and Eurydice.

Painted by Maria Angelica Kaufmann, 1742-1807.

Painted on copper, showing Orpheus leading Eurydice from the infernal regions preceded by a cupid carrying a torch. Orpheus, dressed in a scarlet robe, carries his lyre in his left hand, his right guiding his wife, who is robed in white. To the right opens out a fair Italian landscape, whilst to the left is the dark pit guarded by a three-headed Cerberus. The romantic history of the painter has been put into a very attractive form, which in sober truth it does not possess, by Mrs. Richmond Ritchie in her story of "Miss Angel." The picture measures 15 x 7 inches, and is a pleasant example of this artist.

51. Thomas Hayley.

Painted by George Smith of Chichester, 1714-1766.

A portrait of the father of William Hayley, the friend and biographer of Cowper, and the employer of Blake, by whose illustrations Hayley's poems only live.

The subject of this picture is drawn in a fancy dress, wearing a turban and green jacket trimmed with fur. It was bought at the poet's sale in 1820, is a half-length life size, and in a very fresh and pure condition.

52. Anthony Trollope.

1815-1882.

Painted by Samuel Lawrence, 18 - 1884.

Unfinished oil sketch of the last picture of Anthony Trollope, for which he was sitting when

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death intervened. As a faithful and characteristic likeness, it promised to be one of Laurence's most successful efforts. It is only the head and shoulders, life size, and was purchased at the painter's sale in 1884.

53. Saturday Night in a Gin-Palace.

Painted by George Augustus Sala.

A very clever highly-finished little picture on canvas, measuring 8 × 6 inches, and signed "G. A. Sala." The present owner found and secured it in an old picture-dealer's house in Brompton in 1878, frameless and thick with dust. He thereupon wrote to the great journalist, asking if such a picture could have been from his pencil, and promptly received the following most characteristic reply:—

"46 MECKLENBURGH SQUARE, W.C.,

"Tuesday, Twenty-Fifth June 1878.

"DEAR SIR,—I beg to acknowledge receipt of your courteous and (to me) singularly interesting note.

"Yes; the little old oil picture of the 'Gin-Palace Bar' is mine sure enough. I can remember it as distinctly as though it had been painted yesterday. Great casks of liquor in the background; little stunted figures (including one of a dust-man with a shovel) in the foreground. Details executed with laborious niggling minuteness; but the whole work must be now dingy and faded to almost total obscurity, since I remember that in painting it I only used turpentine for a medium, the spirit of which must have long since 'flown' and left the pigment flat or 'scaly.'

"The thing was done in Paris six-and-twenty years ago (Ap. 1852), and, being brought to London, was sold to the late Adolphus Ackermann, of the bygone art-publishing firm of Ackermann & Co., 96 Strand (premises now occupied by E. Rimmel the perfumer), for the sum of five pounds. I hope that you did not give more than a few shillings for it, for it was a vile little daub. I was, at the time when I produced it, an engraver and lithographer, and I believe that

Mr. Ackermann only purchased the picture with a view to encourage me to 'take up' oil-painting. But I did not do so. I 'took up' literature instead, and a pretty market I have brought my pigs too! At all events, *you* possess the only picture in oil extant from the brush of yours very faithfully,

"GEORGE AUGUSTUS SALA.

"To H. N. Pym, Esq."

Mr. Sala afterwards called to see his little picture, which he regarded with feelings not unmoved by the associations it naturally awoke. He was also much surprised to find the colours anything but "flat or scaly," it being as fresh and bright as the day on which he finished it.

Carefully framed, and with his above-quoted letter as a pendant, it forms one of the most interesting of the "Odds and Ends" at Fox-wold.

54. Rembrandt's "Three Trees."

Painted by William Hazlitt, 1778-1830.

Although originally an artist, Hazlitt is better known by his literary work, which, chiefly of a critical character, is still much read and admired.

This is a highly interesting oil picture, painted almost entirely with black and white pigments. It is on an old panel, and at the back is pasted the following autograph inscription:—

"This picture, which was copied from Rembrandt by William Hazlitt, was given by him to Basil Montagu in 1820, and is now affectionately and respectfully presented by Basil Montagu to his friend Frederic J. Stevens, Esq.

"BASIL MONTAGU.

"December 1849."

It passed from Mr. Judge Edlin in 1882 to its present owner.

55. Slave Feeding Doves.

Sketch in Oil by William Blake Richmond.

A small study in oil for one of Mr. Richmond's pictures, and presented by the painter in 1880.

56. Portrait of Matthew Prior. 1664-1721.

Painted by Michael Dahl, 1656-1743.

This is a half-length portrait of the well-known poet and statesman. Dressed in a yellow coat and blue velvet cap, with a plain white cravat. He is looking full at the spectator. It was bought from the late Mr. Pawson of St. Paul's Churchyard.

57. Bernard Le Bovier de Fontanelle.

1657-1757.

Painted by Balthasar Denner, 1685-1747.

Fontanelle was a nephew of the celebrated Corneille, and was born at Rouen. For more than forty years he held the post of secretary to the Academy of Sciences at Paris. He spent his life in the pursuit of literature; but his "Dialogue des Morts," published in 1683, first brought him into wide notice. His works fill many volumes, and he is still regarded as one of the standard classical writers of France.

This portrait is a head and shoulders, painted on panel, life size, with full-front face and fine expressive eyes looking a little up to the left. He is dressed in a mouse-coloured velvet coat,

with a cap of the same colour and material, and every detail is finished with the laborious care and minuteness which distinguishes this peculiar artist. It originally came from the Brett Collection.

58. A Marshal of France, temp. Louis XV.

Painted by

A finely finished miniature on copper, measuring 9 x 7 inches, with all the detail of armour and dress beautifully drawn and coloured.

59. Sir Henry Wotton. 1568-1639.

Painted by Cornelius Janssen, 1590-1618.

A cabinet portrait of this celebrated man, who, after a long and eventful life of diplomacy in the various European Courts, became in 1625 Provost of Eton College, having as a competitor for the post his friend and cousin Bacon. His various literary work is well known, and a small volume of his poems and prose pieces was published after his death by his friend, admirer, and brother-angler, Isaac Walton. He died in 1639, and was buried in the chapel of Eton College.

60. Original Sketch.

By W. M. Thackeray.

A pen-and-ink drawing by Thackeray, never engraved, and presented to the owner by Miss Thackeray (Mrs. Richmond Ritchie) in August 1874.

61. Charles I.

After Sir A. Vandyke.

A small head and shoulders of the King in armour, bought from the sale of the late Robert Vernon, the donor of the pictures in the National Collection bearing his name.

62. Sir Philip Francis, K.B. (Junius).

1740-1818.

Painted by Henry Robert Morland, 1726-1797.

A full-length portrait on small scale of the celebrated "Junius," painted by the little-known father of George Morland. He is dressed in black with white waistcoat and ruffles, one hand leans on a garden chair, whilst at his feet stands a favourite dog.

63. John Locke.

1632-1704.

After Sir Godfrey Kneller.

A copy of the well-known picture by Sir Godfrey Kneller.

64. Charles Mathews the Elder.

1776-1835.

Painted by John James Masquerier, 1778-1855.

The last portrait ever painted of the celebrated comedian. It is engraved by Brown for the fourth volume of the Mathews "Memoirs," edited by his widow; and on the back of this picture are

pasted two slips stating the name of the sitter and the painter in the autograph of Mrs. Mathews, and of her son, the late Charles J. Mathews, the actor. It was purchased at the sale of the latter's effects after his death in 1878.

65. Dead Birds.

Painted by Westfield Webb, 1772.

A clever study by an almost unknown artist.

66. "What do you think of that, my Cat?"

Painted by David Bles.

Cabinet picture on panel, signed by the painter, and dated 1849, being the original sketch for the large finished picture which was engraved in Paris about that date.

67. Portrait of his Wife.

Painted by H. Ulrich.

A clever little panel, bought at Munich in 1879.

68. The Heron's Haunt.

Painted by M. H. Fisher.

From the Dudley Gallery Exhibition, 1878.

69. John Parry. 1810--1879.

Painted by Daniel Maclise, 1811-1870.

A small oval portrait of the celebrated musician, mimic, and artist, painted by his old friend Maclise. Parry is probably about thirty years of age, is facing the spectator with the score of "Jenny Jones," his father's celebrated song, in his hand. The long hair and enormous scarf are in the same fashion as shown in Maclise and Frith's well-known pictures of Charles Dickens.

70. Boys Sailing Boats.

Painted by Josef Israels.

A sunny little cabinet picture of two boys sailing boats on the sea-shore. The brilliant colouring of sea and sky are beautifully harmonised, and the figure-drawing of the two lads is perfectly true and full of tender feeling. The Baron Israels' most celebrated pictures are "The Drowned Fisherman," "The Children of the Sea," and "The Sick Mother." Many of his best pictures are the property of Mr. James Staats Forbes.

71. Our Cottage.

Painted by William Collins, R.A., 1788-1847.

A cabinet picture by this fine artist painted on panel in 1821. It portrays a rural cottage overgrown with creepers, with five rustic children playing with a donkey and her foal, and sitting on the steps of the porch.

72. Sheik's Head.

Painted by William Blake Richmond.

A powerful study in oil on panel for the large picture of the "Burial of Joseph," by this fine painter, and presented by the artist.

73. Lakes of Killarney.

Painted by J. A. O'Conner, 1790-1840.

A clever moonlight scene by this self-taught artist, who was brought forward by the elder Danby, and for years made a livelihood in London by copying Canalettis. He frequently exhibited at the Royal Academy, painting rustic landscapes and scenes in Ireland, with a fine eye and feeling for nature. He displayed a peculiar richness of impasto, particularly in foliage.

74. Rev. Adam Sedgwick, Woodwardian
Professor of Geology to Cambridge
University. 1787-1873.

Painted by Samuel Laurence.

The head and shoulders in three-quarter face looking to the left, life size, and bought from the artist's sale.

75. Six Sketches of Public Men.

Drawn by Linley Samborne.

Clever caricatures of Camille Barrère, Matthew Arnold, Sir John Bowring, George Richmond, R.A., J. B. Buckstone, and Count Moltke, by the well-known *Punch* artist.

E

76. Six Sketches of Public Men.

Drawn by Linley Samborne.

A companion set of good-natured caricatures of J. R. Planché, Sir Richard Wallace, E. L. Blanchard, Mrs. Thompson, Anthony Trollope, and Henry Irving.

77. Thomas Howard, Fourth Duke of Norfolk.

After Hans Holbein.

A small copy, probably contemporaneous, on panel, of the well-known Holbein picture, familiar by its many engravings.

78. Medallion Portrait of Lord Tennyson.

1809—

By Thomas Woolner, R.A., 1825—

The signed bas-relief portrait in profile of the Laureate, dated 1856, and presented by the artist to the late Samuel Laurence, at whose sale it was secured. It has been engraved by George Scharf for a collected volume of Tennyson's poems.

79. Medallion Portrait of Thomas Carlyle.

1795—1881.

By Thomas Woolner, R.A., 1825—

The circular bas-relief done in profile, and signed by the artist, "T. Woolner, Sc., 1855," and presented by him to the late Samuel

Laurence. Mr. Froude, in his "Thomas Carlyle: a History of his Life in London, 1834-1881," vol. i. p. 459, says: "He was tall, thin, but at that time upright, with no signs of the later stoop. His body was angular, his face beardless, such as it is represented in Woolner's medallion, which is by far the best likeness of him in the days of his strength. His head was extremely long, with the chin thrust forward; the neck was thin; the mouth firmly closed, the under lip slightly projecting; the hair grizzled and thick and bushy. His eyes, which grew lighter with age, were then of a deep violet, with fire burning at the bottom of them, which flashed out at the least excitement. The face was altogether most striking, most impressive every way."

80. Sacrifice to Venus.

Tile in monochrome, by Minton.

81. Earl of Beaconsfield, K.G.

Despatch Box used by him when Chancellor of the Exchequer, and presented by Sir Philip Rose, one of his executors. Outside is stamped "Rt. Honble. B. Disraeli;" and it contains autograph envelope, note paper, catalogue of sale, and a slip in the Queen's handwriting addressed to her minister, and other mementoes.

82. The Odeon Theatre, Paris, 1790.

Water-colour drawing, by Duplessis-Bertaux.

83. Design for a Ceiling.

Pen, ink, and sepia drawing, by Cipriani.

84. MS. of Lord Byron.

"A fragment of the original poem of 'Oscar of Alva.' Lord Byron's own writing, and never out of the hands of Elizabeth Pigot until given to Mr. Tindale by her, on July the 10th, 1849." It is framed in black bog-oak, dug up at Ewerby Thorpe in Lincolnshire, the late Mr. Tindale's estate, and was by him bequeathed to its present owner :—

43.

"Slow roll'd the moons, but, blest at last,
Arrived the dearly destined morn :
The year of anxious trembling past,
Their breasts no more with fear are torn !

44.

"Hark to the pibroch's pleasing note !
Hark to the swelling nuptial song !
In joyous strains the voices float,
And still the choral peal prolong.

45.

"Again the clan in festive crowd
Throng through the gate of Alva's hall ;
* * * * *

47.

"Dark is the plaid which wraps his form,
And tall his plume of gory red ;
His voice is like the rising storm,
But light and trackless is his tread.

48.

" 'Tis noon of night, the pledge goes round,
The bridegroom's health is deeply quaffed ;
With shouts the vaulted roofs resound,
And all combine to hail the draught."

85. Henry Bennet, Earl of Arlington.

Autograph MS. Order:—

"These are to signify unto you His Majestie's pleasure that you provide and deliver, or cause to be provided and delivered unto Mr. Browne, His Majestie's Wardrobe-keeper at Somerset House, a Portugal Matt, to lay under the Queen's Majestie's Bedd there: which is to be immediately done, because Her Majestie goes to lodge there this night. And this shall bee your Warrant, Given under my hand this first day of August 1677 for the 29th yeare of His Majestie's Reigne.

"ARLINGTON.

"To the right honble. RALPH MOUNTAGU, Esq.,
Master of the Great Wardrobe and
to his Deputy there."

86. Autograph MS. Verse by Rev. George Whitfield.

"Now may the Western, like the Eastern shore
Profusely yield, to thee, its golden ore
From Hull, may generous Infection fly,
And Liverpool, thy ev'ry want supply.

"Thine as ever

"GEO. WHITFIELD."

87. Autograph Warrant of Committal to the Tower.

"These are in His Majestie's name and by his express command to will and require you to take into your Custody the Body of Robert Johnston,

committed upon suspition of high Treason, and him safely to detain close prisoner in y^e Tower of London untill hee shall bee delivered by due course of Law for which this shall be your warrant Given at Whitehall this 16th day of December 1662.

HENRY BENNET.

"To Sir JOHN ROBINSON, Knt. & Bart.
Lieutenant of his Majestie's Tower of London
or his lawfull Deputy."

88. Ancient Posset Pot, with Cover.

Dug up near Sleaford in Lincolnshire, and probably of the twelfth century.

89. Lord Hardinge. Autograph Receipt signed four days before the Battle of Waterloo:—

"BRUSSELS, 14th June 1815.

"Received from the Rt. Honble The Paymaster General of H. M. Land Forces, by the hands of William Pinden Smith Esq. Deputy Paymaster General to the Forces serving in the Low Countries the sum of one hundred and fifty pounds sterling on account of my Staff Pay, on particular service to the Prussian Army, pursuant to a warrant from Field Marshal His Grace the Duke of Wellington K.G. &c. &c. &c. dated the 3d day of June 1815 and directed to the said William Pinden Smith Esq. for which I have given three receipts of the same tenor and date—
£150.

"H. HARDINGE, Lt. Col."

90. Original MS. of Lines written by Hartley Coleridge to Mrs. Charles Fox of Trebah, on Windermere Lake, and quoted by Caroline Fox in her Journals, page 20 of the first edition :—

"Full late it was last night when first we met,
And soon, too soon, must part this blessed day ;
And these brief hours shall be like jewels set
 In memory's coronet
For the dear sake of one that's far away.
Strangers we are, and strangers may remain,
And yet the thought of her we all have loved,
Methinks by some unseen mysterious chain
 Will long detain.
This one half-day when we together moved,
Together moved beneath the self-same hills,
And heard the murmur of the same sweet waters
Which she, light-footed comrade of the rills
 And dancing daffodils,
Has loved, the blithest of all nature's daughters.

"HARTLEY COLERIDGE.

"AMBLESIDE, Sept. 7th, 1837."

91. John Gibson, Sculptor, to C. Phillips.
Autograph Letter.

"STREZA, LAGO MAGGIORE,
HOTEL DES ILES BORROMEO,
18th April 1865.

"DEAR MR. PHILLIPS,—I hope the pedestal for the Venus arrived safe. Those who place the statue on its pedestal, should not put their hands on the marble, but handle it with their hands covered with towels—so as not to soil the statue.

"The price of the pedestal is £25, which may be paid to Messrs. M'Cracken any time when convenient.

"The statue of Psyche which you saw in clay I began in marble and was obliged to throw it on one side; a black mark came in the face, so it stands still until I find another block.

"I expect to be in Rome about the 1st October. If you favour me with a line by return of post I shall still be here. I remain, dear Mr. Phillips, sincerely yours,

"JOHN GIBSON."

92. Sappho.

Small bust on marble stand, bought at Milan in 1879.

93. Robert Browning to Frederick Lehmann. Autograph Letter.

"19 WARWICK CRESCENT, W.
March 23, '83.

"MY DEAR LEHMANN,—I find that neither I nor my sister have Pen's studio address—only the general one 'Hotel du Helder, rue du Helder, B. des Italiens.' I found a letter from him waiting me,—to complete the pleasure of last evening,—in which he speaks of remaining in Paris for six weeks longer. I shall announce the great delight of your promised visit, and direct him to leave the address of the Studio and the Hotel, which will probably be not out of your way, wherever you are. Ever truly and affectionately yours,

"R. BROWNING."

-
94. Plaster Cast of the Devil, taken from
Lincoln Cathedral.
95. Bronze Mercury, after John of Bologna,
on Siena marble stand, formerly belonging
to E. J. Trelawny, Lord Byron's friend and
the author of "Recollections of Shelley and
Byron," and presented by his daughter.
96. Original Drawing by "Velvet" Breu-
gal for Hollar to engrave from, with proof of
Hollar's plate, in one frame.
97. Mrs. Siddons.
Miniature on ivory, after Gainsborough.
98. Edith Elizabeth Pym.
Miniature on china, by Melhuish.
99. Pair of Black Wedgwood Vases, with
Covers.
100. M. Roland, 1790.
Original bust in marble of the husband of the
famous Madame Roland.

101. Venus, with Cupid and Dog.

Carved in one piece of solid ivory, 8 inches high, formerly belonging to the late T. P. Tindale.

102. Charlotte Brontë. Piece of the oak pew in which she sat at Haworth, and cut from it on the restoration of the church.

103. John Milton. 1608-1674.

Painted by Arnold Houbraken, 1660-

A three-quarter length of the poet, drawn in an allegorical framework, much in vogue by the Houbrakens and their pupils. The poet is standing by a table holding a volume of "Paradise Lost" in his right hand. He looks to the right, and is dressed in black, with white collar and cuffs, and a large brown cloak over his left shoulder. The hair is long and flowing, and the expression of the face dignified and benignant. The hand is carefully drawn and painted.

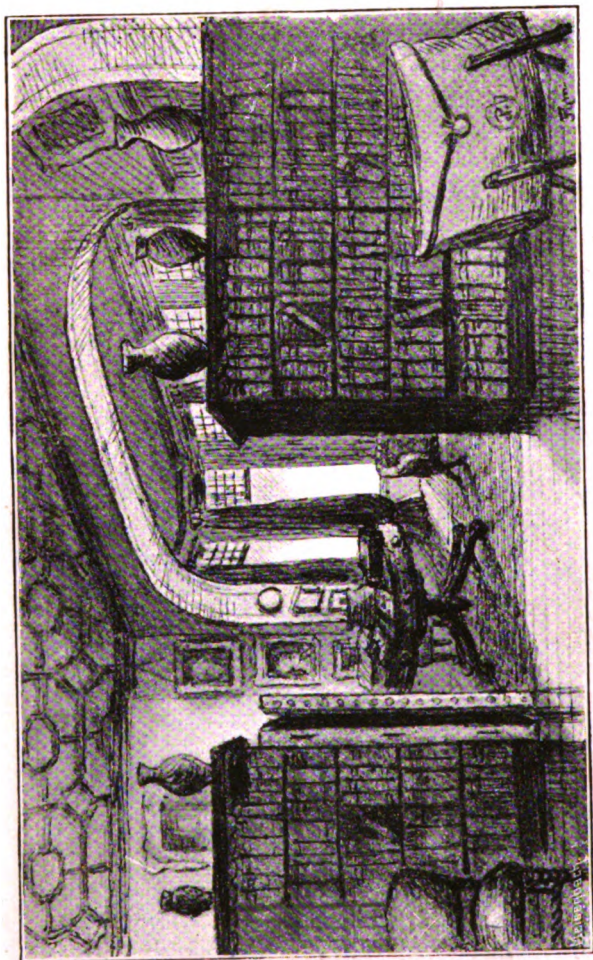
103A. Portrait of General Wolf.

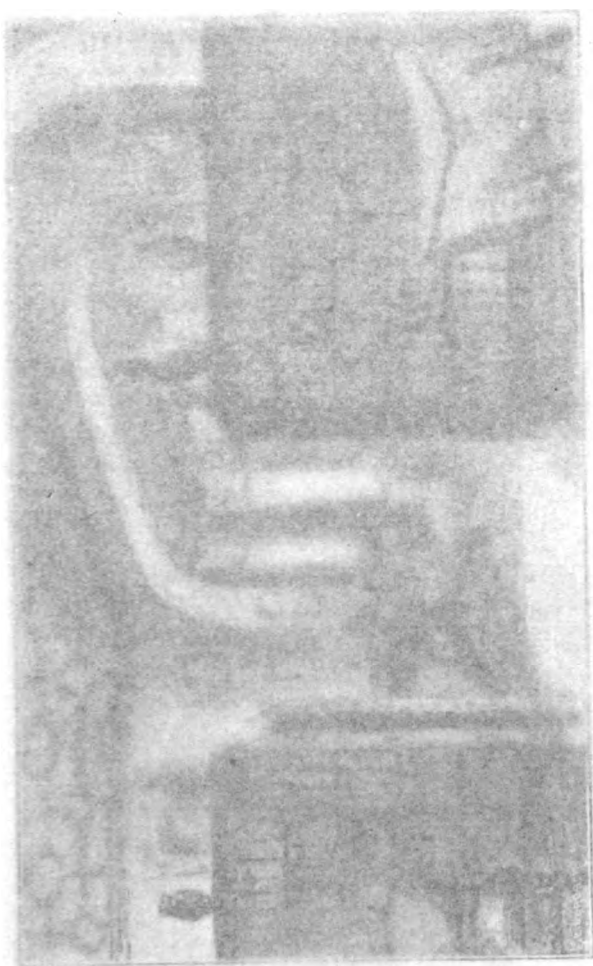
Painted by

A curious likeness of one of the leading soldiers of Francis II., Emperor of Germany and First of Austria. The General is dressed in a blue uniform, decorated with orders on his breast, gold lace, sword, and sword-knot; on his head is one of the hideous cocked hats of the period (*apud* 1789). It is a half-length life size, and interesting as a specimen of German work of the date. The artist, however, is unknown.

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TILDEN FOUNDATIONS
R L





Curiosities from the Book Shelves.

THE FOXWOLD LIBRARY consists of about 13,000 volumes, with a yearly addition of about a hundred more. They have all been collected and brought together by their present owner, and are composed of a fine selection of Biographical and Historical, Theological and Theatrical works. Books on the Fine Arts abound, whilst Poets, Novelists, and Fablists, all add their best endeavours. MSS. and Extra-Illustrated Books also form an important item in the collection. The Essayists and writers of Dictionaries and Books of Reference are well represented. Natural History and Scientific volumes are also here; as are the large Galleries of Pictures, in fine condition, whilst the collections of Portraits are numerous and choice. First editions, large paper, and tall copies of Bewick, Dibdin, Ruskin, Dickens, Leigh Hunt, form part of the collection, whilst numerous volumes are of additional interest from the autographs of celebrated owners which adorn their title-pages.

The following small selection of Curiosities from the Book Shelves will show the quality and character of the Book-Rooms.

104. Christopher Anstey.

Poetical Works of the late Christopher Anstey.
4to. Original edition. London, 1808. Two volumes bound in calf, and illustrated with ninety-six fine and rare portraits, etchings, and scenes, by Eisen, Gravelot, Cruikshank, and others, of which the following are the more notable :—Gray, etched by Doughty; Geneva, by Ward; David Garrick, brilliant proof; Voltaire; Hogarth, by Ireland; Richard Nash; C. Anstey, two fine portraits by Zincke and Lawrence; Boswell, by Reynolds. L. 1.

105. Bartolozzi.

Bartolozzi and his Works, by Andrew W. Tuer.
2 vols. imperial 4to. London. Large paper. Only 100 copies printed in this state, of which this is No. 1, as certified by the editor. To the second volume are added thirty-seven very fine and rare plates by Bartolozzi and Caroline Watson. L. 2.

106–112. Earl of Beaconsfield, K.G.

1. *Grammaire Allemande Pratique.* 8vo. Metz, 1824. In paper cover. This interesting volume contains the autographs of "Wyndham Lewis," Mrs. "Wyndham Lewis" (afterwards Lady Beaconsfield), and "B. Disraeli." B. 3.

2. *The Voyage of Captain Popanilla*, by the author of "Vivian Grey." Post 8vo. Half-calf. Colburn, 1828. Original edition. B. 1.
3. *Contarini Fleming: a Psychological Autobiography*. In 4 vols. post 8vo, and in the original cloth covers, uncut. Murray, 1832. Very scarce in this condition. B. 5.
4. *England and France; or, A Cure for the Ministerial Gallomania*. 8vo. Murray, 1832, with the curious dedication to Earl Grey. A splendid copy, bound in crushed morocco by Tout, with the Beaconsfield bookplate. B. 3.
5. *The Letters of Runnymede*. 8vo. Original copy, uncut, and in its original cloth. 1 vol. Macrone, 1836. Dedicated to Sir Robert Peel, with the bookplate of "The Right Honorable Benjamin Disraeli." B. 3.
6. *Callot. Catalogue and Description of the Works of*. By T. H. Green. 12mo. Original edition. Half-morocco. London, 1804. From the library of Lord Beaconsfield, with his bookplate. B. 2.
7. *Henrietta Temple: a Love Story*. By the author of "Vivian Grey." In 3 vols. 8vo. Uncut edges, and in the original boards. Colburn, 1837. On the fly-leaf of vol. i. is written in Lord Beaconsfield's autograph, "Wm. Beckford, Esq.,

with the author's compliments ;" and the fly-leaves of each volume are covered with the MS. pencil-notes on the story by W. Beckford, full of sly fun and sarcasm.

There is also written in vol. i. :—

" Lines on Beckford's Tomb, Lansdown Cemetery, Bath.

" Eternal power,
Grant me through obvious clouds one transient gleam
Of thy bright essence in my dying hour."

These deeply interesting volumes formerly formed part of the Beckford portion of the Hamilton Library. B. 3.

113. Jeremy Bentham.

Appel à l'Impartiale Postérité, par la Citoyenne Roland. 1795. 8vo. Calf. Original edition. On the title-page is the autograph "Jeremy Bentham," and on the fly-leaf "Mr. Mill," in John Stuart Mill's writing, who was Bentham's executor D. 3.

114. Thomas Bewick.

Poems by Goldsmith and Parnell. Large paper copy of the original edition. 4to. Bulmer, 1795. Containing some of Bewick's finest work. O. 2.

115. William Black.

Original MS. of *White Wings: a Yachting Romance*. 8vo, and bound in 1 vol. by Tout in whole crushed morocco. B. 2.

116. William Blake.

Inventions to the Book of Job. Invented and engraved by William Blake, 1825, for Mr. Linnell, from the original drawings, now in the possession of Lord Houghton. These twenty-one exquisite india proofs were obtained from Mr. George Richmond, R.A., the early friend of Blake. Gilchrist, in his "Life of Blake," vol. i. p. 329, says: "These engravings are the best Blake ever did; vigorous, decisive, and, above all, in a style of expression in keeping with the designs. . . . This may fairly be pronounced, on the whole, the most remarkable series of prints on a Scriptural theme which has appeared since the days of Albert Dürer and Rembrandt, widely differing too from either."

In his "Elements of Drawing for Beginners," Mr. Ruskin says: "'The Book of Job,' engraved by Blake, is of the highest rank in certain characters of imagination and expression; in the mode of obtaining certain effects of light it will also be a very useful example to you. In expressing conditions of glaring and flickering light, Blake is greater than Rembrandt."

Cc. *Print Chest.*

117. Boccaccio.

The Decameron. Translated from the Italian. 2 vols. royal 8vo. Calf. London, 1804. Extra-illustrated by the addition of 233 fine engravings, by Boucher, Roman de Hooze, Eisen, Gravelot, Freudenberg, Dienker, Franer, Stothard, Leopold Flameng, and others.

A. 3.

118-120. James Boswell.

1. *Life of Samuel Johnson, LL.D.* In 2 vols 4to. Bound by Tout. Uncut. Rare portrait. Baldwin, 1791. This is a very fine unspotted copy of the original edition of Boswell's "Johnson."

O. 2.

2. *Johnsoniana; or, Supplement to Boswell; being Anecdotes and Sayings of Dr. Johnson.* Edited by J. W. Croker. With forty-five very fine portraits and engravings. Large paper copy, with beautiful proofs on india paper. 4to. Bound by Tout in crushed morocco. 1 vol. Murray, 1836.

O. 2.

3. *Boswell's Life of Johnson.* 4 vols. royal 8vo. Large paper. Only fifty copies printed. Oxford, 1826. Extra-illustrated with 261 fine and rare portraits. With the advertisement and dedication to the first edition added, also a list of the works of Dr. Johnson. Bound in green morocco, tooled on the sides and inside. From the library and with the bookplate of John Wild.

M. 5.

121. South-Sea Bubble.

Het Grootte Tafereel der Dwaasheid Vertoonende de Opkomst, voortgang en ondergang der Actie, Bubbels en Windgotie in Vrankryk, Engeland, en de Nederlanden, gepleegt in den Jaare 1720. Containing the complete set of eighty-three very

remarkable plates, caricaturing the rise, progress, and fall of the South-Sea Scheme. Brilliant impressions. Folio. In the original vellum. Holland, 1720. It contains full-length portraits of John Law and his wife, the King and Queen of the Mississippi, the caricature cards, map of Louisiana, also some contemporary pamphlets upon the subject are bound at the end of this unique volume. V. 2.

122. Burnet on Painting.

Practical Hints on Light and Shade in Painting. 4to. Uncut. Sotheran, 1880. Also, *Practical Hints on Colour in Painting.* By John Burnet. 4to. Uncut. Sotheran, 1880. Large paper copy of Burnet's complete works. Extra-Illustrated by the addition of 175 rare portraits of painters and engravers, etchings and engravings from their works; the whole bound in two imperial 4to volumes by Tout in crimson crushed morocco. To enumerate the beautiful prints inserted in these volumes would cover many pages, but the following selection will give a fair idea of their character:—Northcote, proof after Prince Hoare; "Boors Carousing," by Van Ostade; Catherine Breughal, by Teniers; Gainsborough, by himself; Old Crome, touched proof; George Stubbs; Cawse, by Opie; Sandby, by Beechey; Van der Meulen; "Venus and Cupid," after Raphael; six of Rembrandt's etchings, very fine; two or three fine plates from Turner's "Liber Studiorum," etching by Claude; "The Passage Boat," by Lupton, after Cuyt; Callot, after Vandyck; Luca van Leiden, Mor-

oni, Vanloo, Hundhorst, Madame le Brun, Laurens, Langendkyk, Luca Kranach, David Roberts, Overbeck, Pocock, Sauvage, Mrs. Peter Beckford, by Reynolds; John Burnet; Rembrandt's "Three Trees;" Murillo, by himself; Vandyck as Paris, by Schiavonetti, after himself; Horace Walpole, by Reynolds; Philippe de Champagne, by himself; Giovanni Miel, "The Ladies Waldegrave," after Reynolds; Reynolds, by himself; Titian, by himself; Michael Angelo, Corregio, Aretino, Tintoretto, Poussin, by himself; Lawrence, Julio Romano, Francesco Rossi, "The Sneezer;" Salvator Rosa, by himself. L. 1.

123. Lord Byron.

Journal of the Conversations of Lord Byron in the Years 1821 and 1822, by Thomas Medwin. Original edition. 1 vol. 4to. Colburn, 1824. Whole bound in green crushed morocco by Mansell, and extra-illustrated by the addition of 139 fine and rare portraits and views, also an autograph letter from Shelley, as follows:—

"BATH, December 4, 1816.

"SIR,—I have taken the liberty of referring a person, to whom it is essential to me that I should afford evidence of my respectability and identity, to you for that information. It is only necessary to state that you know me as the eldest son of Sir Timothy Shelley, and as keeping such and such pecuniary accounts at your house.

"In complying with this request, you would exceedingly oblige, sir, your very obedient and humble servant,

"PERCY BYSSHE SHELLEY.

"— BROOKES, Esq., Banker,
Chancery Lane, London."

And a rare proof on china paper of Keats, drawn just before death by Severn. Among the portraits, many of which are fine proofs, will also be found :—Byron, by Meyer and Sanders, and also by D'Orsay ; Shelley, by Mrs. Leigh Hunt ; Samuel Rogers, after Denon ; Guiccioli ; Madame de Staal, fine india proof ; "Monk" Lewis, by Harlow ; T. C. Hobhouse ; Views of Venice and Italy, by Prout ; Tom Moore ; Sheridan, by Reynolds ; Gibbon, india proof, by Worthington ; John Kemble, by W. Sharp ; Sir H. Davy ; Hayley, by Caroline Watson ; Dean Milman, Lady Caroline Lamb, Theodore Hook, Cuvier, Hoppner, the Cenci, by Guido ; "Meditation," by Reynolds ; William Beckford, by Reynolds ; Sir Egerton Brydges ; Hadyn, by Dance.

L. 1.

124. Gold-Headed Cane.

The Gold-Headed Cane. Edited by William Munk. 1 vol. Longmans, 1884. Bound by Tout. 8vo, but inlaid to folio, and illustrated by the addition of 149 fine and rare portraits, views, and fancy plates, of which the following may be especially noted:—Dr. Willis, one of George III.'s physicians, of whom it was said—

"The King employs three doctors daily,
Willis, Heberden, and Baillie,
All exceedingly skilful men—
Baillie, Willis, Heberden.
Doubtful which most sure to kill is,
Baillie, Heberden, or Willis!"

Erasmus, after Holbein ; Radcliffe, Linacre, Gilbert Burnet, Huxham, Mead, Columbus, Lady M. W. Montagu, Galen, Melancthon, Vesalius,

Harvey, Newton, Maskelyne, Pringle, Franklin, Sir Anthony Carlisle, Sir William Jones, Pitcairn, Boerhaave, Wollaston, Freake, Baillie, Hunter, Jenner, Barrett, Caius, De Haller, Bichat, Buchan, Lord Grenville, George IV., Davy, W. Cruikshank, Richard Bright, Lettsom, Erasmus Darwin, Monro, Epps, etched W. B. Scott; Liebig, Westrop, Astley Cooper, Sir B. Brodie, and James Lutma's very rare portrait of his father, executed with a chisel and mallet. L. 2.

125-127. Thomas Carlyle.

1. *Wilhelm Meister's Apprenticeship*. Original edition. 8vo. Edinburgh, 1824. 3 vols. Autograph presentation copy:—"To Mrs. Irving (wife of Edward Irving), from her sincere friend, T. Carlyle." Rebound by Tout in 1887, when three curious portraits of the author were added. B. 5.
2. *The Life of John Sterling*. By Thomas Carlyle. Original edition. 1 vol. 8vo. Bound by Mansell. Chapman & Hall, 1851. On one fly-leaf is a photograph of the resting-place of John Sterling; on another is inserted the following autograph letter from Sterling to the late Charles Fox of Trebah.

"FALMOUTH, Jan'y. 23, 1842.

"MY DEAR FRIEND,—I grieve that you are to lose Mrs. Charles, and that it is for a cause which must give her pain. If you join her, as I hear you design, pray both of you come back as soon as possible. I write this

in order to ask for the loan of Lamartine's 'Jocelyn' and 'Chute d'un Ange,' or either of them, which Barclay tells me that he thinks you have. Always yours,
"JOHN STERLING."

Inside the binding is pasted the following characteristic slip:—

"Here is my 'autograph.' I wish only it could be of the least use to you!

"T. CARLYLE.

"T. C."

N. 3.

3. *The French Revolution: a History.* By Thomas Carlyle. Chapman & Hall. 3 vols. 8vo. Inlaid and enlarged to 6 folio vols. Bound by Tout, and illustrated by the addition of 583 portraits, views, and etchings, many being contemporary prints and rare proofs. Amongst them is a fine set of Callot's "Miseries of War." Duplessis-Bertaux's "Tableaux de la Révolution," also "Scenes of the Revolution" by Ary Scheffer, Raffet, Johannot, and others; a sheet of letter-paper belonging to Napoleon I., and given by him to Admiral Lord Northesk; a print of George III.'s first speech to his Parliament on the 18th November 1760, and other curiosities; some special frontispieces by Bartolozzi and others, with title-pages printed on folio paper, prefix each volume; views of Paris and scenes of each act in the Revolution are also added. It will be necessary to detail some of the portraits in order to give a

fair idea of this noble work. Of Thomas Carlyle there will be found two interesting portraits, one by Samuel Laurence and the other by Mrs. Allingham ; Louis IX., Louis XIII., Louis XIV., Louis XV., and Louis XVI. (several), Marie Antoinette (several), Fénelon, D'Alembert, Fouquet, Lafayette, Necker, Madame de Genlis, Franklin, John Law, Coligny, Lafontaine, D'Aguesseau, Duchess d'Angoulême, Henry IV., Admiral Lord Hood, Defesch, Frederick II., Montesquieu, Descartes, Queen of Sweden, Cagliostro, Latrobe, Condé, Crebillon, Rousseau, Richelieu, Gregoire, Calonne, Montaigne, Mirabeau (several), Goethe, Charette, Freteau, Decazes, Guadet, Camille Desmoulins (several), Delavigné, Roland, De Launay (very fine and rare), Chaumette, Buffon, Delescure, Sièyes, Rollin, Collot d'Herbois, Debry, Condorcet, Madame Roland, Kosciusko, Berthier, Santerre, Dumouriez, Danton, Chalier, George Cadoudal (2), Bailly, Gensonné, Brissot, Barbaroux, Lavoisier, Fouquier-Tinville, Laroche, Carnot, Arthur Young, Tollendal, Maury, Marat, Charlotte Corday, Camus, Barrière, Cambon, Laujuinais, Pichégrou, Chabot, Washington, Couthon, Gorsas, Isnard, Barra, Biron, Talleyrand, the Dauphin, Pétion, Buxot, Cazalés, Herault, Théroigne, Lafitte, Billaud, D'Epremenil, Vergniaud, Marmontel, Anacharsis Clootz, Malesherbes, Philippe d'Orleans,

Emperor of Austria, Le Brun, Luckner, Drouet, De Lolme, Hoche, Béranger, Bonnier, Cambacérès, Joubert, Robespierre (several rare proofs), St. Just, Jerome Bonaparte, Favart, Lord St. Vincent (rare), Madame Tallien, Massena, Soult, Blucher, Tallien, Lady Hamilton; Madame de Lamballe, by L. Flameng; Berthollet, Lucien Bonaparte, Madame Campan, Le Peletier, Louis Bonaparte, Talma, Turgot, Duport, Nelson, Chateaubriand, Count de las Casas, Madame Talleyrand, Andrassy, T. J. Guillotin (rare), Nesselrode (rare proof), Josephine, Kleber, Henriot, Carrier, Ingres, Duc de Bordeaux, Corvisart, Napoleon II., by Sir T. Lawrence, india proof before all letters; Queen Hortense; Marechal Ney, by Gerard; Louvel, Jourdan, Fauchet, Custine, Macdonald, Championnet, Empress Marie Louise, Napoleon, by Gerard, also by Isabey; Duc d'Enghien, Charles Bonaparte, Pauline Bonaparte, &c. Also a series of graphic scenes by Barbier, Pellegrini, and others, as follows:—"Dumourier arrests Beurnonville;" "Arrest of the Duke of Orleans;" "Massacre at Lyons by Collot d'Herbois;" "Death of Jean Paul Marat;" "Arrest of Cecile Renaud;" "Execution of Charlotte Corday;" "Loiserolles giving his Life for his Son;" "Pacification of La Vendée;" "Napoleon Dissolving the Council of Five Hundred;" "Arrest of

Robespierre;" "Death of Robespierre;"
 "Death of Condorcet." L. 2.

128. George Catlin.

Sketch Book containing Mr. Catlin's original drawings of the North American Indians, made on the spot during seven years' travel amongst forty-eight tribes, and afterwards enlarged and elaborated into the capital illustrations seen in his published works. This deeply interesting volume is a small 4to, bound in vellum, greatly worn by travel; the drawings were made about 1830-40. There are also inserted notices, catalogues, and programmes of the exhibition of the pictures in London. R. 2.

129. S. T. Coleridge.

Mandeville's Fables of the Bees. 2 vols. in 1, post 8vo, half-calf. Edinburgh, 1772. On fly-leaf is written: "If I could ever believe that Mandeville really meant anything more by his 'Fable of the Bees' y^a a bonne bouche of solemn rallery (*sic*), I should like to ask those man-shaped Apes to have taken up his suggestions in earnest and seriously maintained them as basis for a rational account of man and the world how they explain y^e existence of those cheats—those superior charitons (*sic*) the legislator and philosophers who have known how to play so well upon y^e Peacock like vanity and follies of their fellow mortals. S. T. COLERIDGE."

B. 2.

130. William Collins, R.A.

Memoirs of a Picture, including a genuine biographical sketch of that celebrated, original, and eccentric genius Mr. George Morland. 3 vols. small 8vo, original boards, uncut. London, 1805. A very curious and scarce work by the father of Wilkie Collins. W. 3.

131. H.R.H. The Prince Consort.

The Life of H.R.H. the Prince Consort. By Theodore Martin. Smith & Elder. The first edition of this admirable biography, inlaid from five 8vo volumes to 15 imperial folios (20 inches high), and extra-illustrated by the addition of 1641 fine portraits, views, and autographs, the whole bound in crushed crimson morocco, with pure vellum linings by Mansell (Hayday's successor) in 1880, special monograms being cut for stamping the sides, and folio title-pages printed. Some of the distinguished persons who have seen this book have signed their names on the fly-leaves, thus giving the volumes an additional interest. Amongst such autographs are H.R.H. Princess Louise, July 25, 1881; W. Frith, Samuel Laurence, Leslie. Stephen, James Payn, George Smith, T. Anstey Guthrie, Hubert Herkomer, Ernest de Bunsen, and W. E. Forster.

The Portraits, many of which are rare proofs before all letters, consist of nearly every known engraving of H.M. the Queen from childhood upwards, also of the Prince Consort and the Royal Family. Portraits of all the kings, queens,

H

statesmen, princes, authors, warriors, ladies of the court, musicians, lawyers, painters, and others who have given lustre to the Victorian age, are to be found in these volumes. Where all is fine it is invidious to specify, but a few examples may interest. Fine proofs of the Queen and the Prince Consort are prefixed to every volume, whilst scattered throughout are splendid prints of Lord Macaulay, William IV., Lord Eldon, Lord Durham, Lord Aberdeen, Lord Shaftesbury, Abbé Lizst, Albert Smith, surrounded by the fancies of his pen, by Hine; Dr. Whewell, Lord George Bentinck, Admiral Lord Radstock, Cobden, Lord Clarendon, Robert Owen, Prince Napoleon, General Sir Charles Napier, Duke of Sussex, Garibaldi, Queen Adelaide, Duke of Wellington, Thackeray, Lord Anglesey, Prince Leopold, by Sir Thomas Lawrence; Dickens, Macready, Rachel, Murchison, Kossuth, First Lord Clarendon, G. Bancroft, Lords John Russell, Hardinge, Nelson, Stratford de Redcliffe; Manners Sutton, Costa, Layard, Lord Cardigan, Rubens, Vandyck, Lely, Sir G. C. Lewis, Grand Duke Constantine, Lord Raglan, Sir E. Lyons, Lord Elgin, Prince Esterhazy, Cavour, Duke of Kent, Sir J. Reynolds, Sir T. Lawrence, Gainsborough, Sir William Peel, Napoleon I., Persigny, Lord St. Vincent, Duke of Buccleuch, Sir F. Thesiger, Colonel Teesdale, Beresford Hope, C. Brontë, Thorwaldsen, Warren Hastings, Mrs. Trollope, Duchess of Kent, Lord Lyndhurst, Professor Owen, Millais, Thiers, Tennyson, Sir W. Scott, Lord Stafford, Duke of Newcastle, Byron, Bartle Frere, Tom Moore, A. Lincoln, Longfellow, Seward, Lord Palmerston, Kingsley, &c. &c.

Amongst the inserted *Autographs* will be found those of the Queen and the Prince Consort, Princesses Helena, Louise, Crown Princess of Prussia, Duke of Northumberland, Lord Brougham, Comte de Paris, Lord Melbourne, Lord Lansdowne, Sir John Lubbock, Lord Palmerston, Sir T. Fowell Buxton, Duke of Westminster, Samuel Wilberforce, Lord Shaftesbury, Duke of Cambridge, Duke of Wellington, Count Gleichen, Charles Dickens, Sir Theodore Martin, D'Azeglio, Lady Burdett-Coutts, John Bright, W. E. Gladstone, Florence Nightingale, Dean Stanley, late Lord Derby, Disraeli, Lord John Russell, Bulwer Lytton, Lord Northbrook, Sir Fitzroy Kelly, Sir James Clarke, Lord Hatherly, Cardinal Antonelli, Livingstone, Speaker Brand, C. T. Pollock, W. E. Forster, Talbot, and a letter from the Duchess of Kent to the Crown Princess of Prussia.

The Views, showing the royal residences and the English and foreign places mentioned in the text, include the coloured prints from Daniel's "English Coast Scenery," and a large number of Turner's magnificent plates of England and Wales; Cruikshank's rare coloured etching of the Opening of the Exhibition of 1851; a fine series of Hollar's "Hunting, Hawking, and Fishing Scenes;" Winkle's "English Cathedrals;" Boscoli's drawings of "The Crimea;" etchings by the Royal Family; complete set of engravings of the Albert Memorial, &c. &c.

L. 4.

132. Peter Cunningham.

The Letters of Horace Walpole. Edited by Peter Cunningham. 9 vols. cloth. First edition.

Bentley, 1857. The editor's copy, with his autograph and MS. notes, additions, and corrections to each volume; also his autograph list of presentation copies, namely, to "Duke of Newcastle, Lord Stanhope, Sir George Trevelyan, Charles Dickens, Thackeray, Jerrold, Croker, Collier, Forster, Wills, and others." All the corrections were incorporated in the next edition.
F. 5.

133. George Cruikshank.

The Psalms of David in Metre. 12mo. Old morocco. Edinburgh, 1786. On the fly-leaf is George Cruikshank's autograph, March 17, 1810, and on the three spare leaves at the end are four attempts and one finished portrait of the Rev. Edward Irving, by Cruikshank, in pencil, evidently drawn during the service.
E. 4.

134. George Cruikshank.

Essay on the Genius of George Cruikshank. By W. M. Thackeray. Royal 8vo, large paper copy. Redway, 1884. Bound by Tout, and illustrated with 108 fine etchings, some coloured, and woodcuts, and a portrait by Pailthorpe.
L. 1.

135-139. Thomas Frognall Dibdin.

1. *Ædes Althorpiana, to which is added a Supplement to the Bibliotheca Spenceriana.* London. 2 vols. Half-morocco. Uncut. 1822. Folio, largest paper. India proofs of plates.
Y. 5.

2. *Typographical Antiquities ; or, The History of Printing in England, Scotland, and Ireland.* Begun by Joseph Ames, considerably augmented by William Herbert, and now greatly enlarged with copious notes by the Rev. Thos. Frognall Dibdin. 1810-19. 4to. 4 vols. calf. Fine portraits and plates. W. 2.
3. *Bibliographical Decameron.* One of the copies stamped with the Doctor's signet. Embellished with hundreds of the most exquisite plates and woodcuts, many being india proofs, some in colours, facsimiles of printers' marks, woodcuts of ancient masters, monograms, initials, illuminations, and every kind of artistic effort in ornament and illustration. The first and only edition of a very limited number, after the issue of which Dr. Dibdin ruthlessly destroyed every plate and block. 3 vols. royal 8vo. Half russia. 1817. W. 2.
4. *Bibliographical, Antiquarian, and Picturesque Tour in France and Germany,* with all the beautiful engravings and vignettes on india paper. 3 vols. royal 8vo. Half-morocco. London, 1821. Uncut edges. After the preface of volume i. is inserted the following characteristic autograph letter from Dr. Dibdin to Messrs. Arch, his publishers :—

" July 26, 1821.

" MY DEAR FRIENDS,—Hume and Smollett go to Paris that's pos., and we will have a good endorsed bill for them. Consider them as destined property.

"Tell the following, 'to whom it may concern.' At Lord Essex's at Cashiobury Park, where a large Whig party was recently assembled, Mr. Brougham was constantly reading a certain 'Tour' which lay upon the table, declaring that he found it to be one of the most interesting and amusing books of travels ever read by him, and that with difficulty he quitted the volumes. This was told me by high authority, who heard him say so.

"My name of course must not be introduced in the communication of this piece of intelligence, as gratifying as it was wholly unexpected.

"Need we fear the personal barbs of little dirty Cockney critics after this? I want to see you much, but when? Yours ever,

T. F. D."

W. 2.

5. *Bibliographical, Antiquarian, and Picturesque Tour in the Northern Counties of England and in Scotland.* 2 vols. royal 8vo. London, 1838. Bound by Mansell. Uncut edges. The following autograph letter to Messrs. Arch is inserted:—

"DEAR FRIENDS,—The enclosed will be called for to-morrow. Add 5s. to my debit side. I have called upon you for more unreasonable things!

"Both the 'Ædes' and 'Tour' are beginning to be put in motion. Seven engravers were visited yesterday; but I shall be much pushed for tip-toppers! Two very eminent men will visit you to-day. One for the Continental Drawings, the other for the Masked Ball. Farewell, and push the *Catalogue Archiana*.

"Jan. 22, 1819.

"T. F. D.

"To Messrs. ARCH, 61 Cornhill.
With care prodigious."

W. 2.

140-142. Charles Dickens.

1. *Poems by William Cullen Bryant.* 8vo. Calf. 1 vol. New York, 1836. On

fly-leaf:—"Charles Dickens, Esq., with the sincere regards of Richd. H. Dana." It also contains Dickens' book-plate, and the label:—"From the Library of Charles Dickens, Gadshill Place. June 1870." B. 3.

2. *Life of William Hickling Prescott.* By George Ticknor. 4to. Cloth. 1 vol. Boston, 1864. On fly-leaf:—"Charles Dickens, Esquire, with the kind regards of J. T. Fields. Boston, U.S.A., Jany. 1864." It also contains Dickens' book-plate and the label, as quoted in the description of the last item. C. 7.

3. *Posthumous Papers of the Pickwick Club.* 2 vols. 8vo. In crushed morocco. The following prefatory notice, bound with each volume, will fully describe this wonderful "Pickwick":—

This perfect and utterly clean copy of the first edition of the "Pickwick Papers," with all the green covers, advertisements, scarce notice to No. 15, and the "Buss" plates, is extra-illustrated by the addition of twenty-four original water-colour drawings by F. W. Pailthorpe, executed as a commission for Horace N. Pym in the years 1879, 1880, and 1881. Without permission, or any previous communication, the artist, in 1882, drew replicas of twenty-three of these drawings, making in a few of them some slight variations, for Robson & Kerslake, the booksellers in

Cranbourn Street, for whom he then engraved them; a subscription set of india proofs of which, and a set coloured by the hand of the artist, are also here inserted, as well as Alfred Crowquill's hand-coloured plates, Sir John Gilbert's illustrations, Leslie's drawing, and other curious illustrations of the work, making in all 180 remarkable extra pictures.

An original copy of the late Mr. Calverley's ("C. S. C.") Pickwick Examination Paper, with his MS. notes and explanations; and the scarce pamphlet on the origin of Sam Weller, with his portrait, are also added.

Eight portraits of Charles Dickens, including some rare proofs, two being from private plates; one of his father; and autograph letters from the author, his eldest daughter, and Miss Hogarth, "the best and truest friend man ever had," complete these unique volumes, which were bound by Tout, who has executed some fine modern Grolier work upon them, in the year 1886. B. 4.

143. Etching Club.

Goldsmith's Deserted Village. Illustrated in a series of eighty beautiful etchings by Creswick, Redgrave, Horsley, Cope, Stonehouse, Bell, and others. India proofs, folio, in a portfolio. 1841. The finest production of this celebrated club. An additional interest belongs to this copy, which

is No. 16, it being formerly the property of Mr. Creswick, and bought at his sale.

Print Stand.

144. Caroline Fox.

Memories of Old Friends ; being Extracts from the Journals and Letters of Caroline Fox. Edited by Horace N. Pym. 1882. One of the thirty large paper copies privately printed on Whatman paper for the editor, and by him enlarged to folio, and bound in 3 vols. in whole crushed morocco by Tout in 1882. It is extra-illustrated by the addition of 419 rare and fine portraits, nearly all proofs in splendid condition, many of them private plates and very rare. Also fifty views, etchings, and some original drawings prepared specially for this copy. Also forty-six autograph letters from eminent folk mentioned in the text. There are also bound up the principal criticisms which appeared in the press, and the scarce Appendix of the "Mill Letters," which were found after the publication of the Journals. Where all is so good, it is difficult to select. A mention of a few of the portraits and autographs will be of interest :—

William Edward Forster, india proof by Holl, after Wells, and presented by the deceased statesman to illustrate this book ; Goethe, drawn after death ; Caroline Fox, fine proof by Herkomer on china paper ; Charles I. preparing for death, rare proof ; John Sterling, two different proof portraits ; Hartley Coleridge, by Wilkie ; eight or ten fine portraits of Carlyle ; Samuel Wilberforce, Sir Thomas Dyke Acland, Archdeacon Hare, and Baron Bunsen, all fine proofs

by George Richmond; Lady Byron; Tom Hughes; Cardinal Newman, proof etching by Rajon; Blanco White; Archbishop Whately; George Richmond, private proof by Holl, after the picture by himself, and presented by the artist; J. M. W. Turner, by D'Orsay; Shelley, by Mrs. Leigh Hunt, suppressed plate; Ruskin, proof by Holl, after Richmond; Christina of Sweden, rare proof by Nanteuil; Thackeray, proof after Samuel Laurence; Talleyrand, after Gerard; W. S. Landor; Harriet Martineau (2); Florence Nightingale; Dr. Arnold, india proof by Holl, after Phillips; Alfred Tennyson (2); Lord Durham, proof by Cousins, after Lawrence; Dr. Thomas Brown, father of "Rab;" Dickens, proof, 1870, &c.

Amongst the autograph letters will be found interesting ones from Thomas Carlyle, Froude, J. S. Mill, Caroline Fox, Lord Shaftesbury, W. E. Forster, Mrs. Carlyle, Miss Jewsbury, Dean Buckland, Sydney Smith, Samuel Laurence, Dean Stanley, Cardinal Newman, &c. &c.; also MS. of Hartley Coleridge; and a sheet of letter-paper belonging to Napoleon I., presented by him to Admiral Lord Northesk, and given by his grandson, the present Earl, to the editor of this book. At the end of the third volume is a fine etching of the "Crucifixion," by Rembrandt.

L. 3.

145. William Ewart Gladstone.

Pensées de Blaise Pascal. Post 8vo. 2 vols. Paris, 1812. Fine copy in cat's-pawed calf. With portrait. On the fly-leaf of vol. i. is

written :—" H. J. Gladstone, from her affectionate and attached brother, W. E. Gladstone.

"June 28, 1831."

E. 3.

146-148. T. Anstey Guthrie.

1. Original MS. of *Vice Versâ; or, The Garudd Stone*. The second title was on publication altered to "A Lesson to Fathers." On the fly-leaf is written :—"Horace Pym from James Payn, Xmas. 1882." Also in the author's autograph—"Horace Pym. T. Anstey Guthrie, 1884." 4to. 1 vol. And whole bound in crushed morocco by Tout. B. 4.
2. Original MS. of *The Giant's Robe*, presented by the author with his autograph inscription. With the MS. are bound up india proofs of Mr. Ralston's capital illustrations for the story when it appeared in the *Cornhill Magazine*. 4to. 1 vol. And bound in whole crushed morocco by Tout in August 1884. B. 4.
3. Original MS. of *The Tinted Venus*, presented by the author. 4to. 1 vol. Whole bound in crushed morocco by Tout. The following letter from the author is prefixed to this interesting volume :—

"13th June 1885.

"DEAR MR. PYM,—I lose no time in fulfilling my promise about the MS., and sending you that and a printed copy of the 'Tinted Venus.' I need not warn

you not to expect great things, but I hope the story
may amuse you here and there, and at least it is too
short—or ought to be too short—to bore you acutely.
. . . Yours sincerely,

"T. ANSTEY GUTHRIE."

B. 4.

149. Holbein.

Imitations of Original Drawings, by Hans Holbein, in the Collection of His Majesty, for the Portraits of Illustrious Persons of the Court of Henry VIII., with Biographical Tracts by Edmund Lodge. London, 1792. Atlas folio. 1 vol. Engraved by Bartolozzi. This is one of the rare first editions, composed of trial proofs on india paper. It includes the portraits of Holbein and his wife, also the eight portraits of the Court of Francis II. of France, with memoirs by Mrs. Jameson, which were intended as a continuation of the original work, but stopped at this point.

R. 5.

150. Thomas Hood.

National Tales. By Thomas Hood. 8vo. 2 vols. Original edition. Half-calf. W. H. Ainsworth, 1827. Autograph presentation copy to "W. B. Cooke, Esq., with kind regards from Thos. Hood," written in each volume. On the fly-leaf of vol. i. are copied:—

"Lines addressed to Miss Roberts on her departure for India.

"Go where the waves are rather Holborn-hilly,
And Tempests make a soda-water sea
Almost as rough as our rough Piccadilly,
And think of we!

" Go where the Tiger in the darkness prowleth,
Making a midnight meal of he and she ;
Go where the Lion in his hunger howleth,
And think of we !

" Go to the land of jungles and of vast hills
And tall bamboos—may none bamboozle thee !
Go, gaze upon their Elephants and Castles,
And think of we !

" Go where the Sun is very hot and fervent ;
Go to the land of Pagod and rupee,—
Where every Black will be your Slave and Servant,
And so are we !"—T. H.

D. 2.

151. R. Hengist Horne.

Orion : an Epic Poem. In three books. 8vo, cloth. 1 vol. Miller, 1843. This is the celebrated and scarce Farthing Edition, the story of its issue being that the author directed the publisher to sell copies at that sum only to persons asking for Orion, and not at all or for five shillings if they said Orïön, the result being that only some three copies were sold at a farthing. Mr. Percy Fitzgerald in "The Book-Fancier," pp. 144-145, tells the story without the point, making it appear that although offered unconditionally at such a price, the public would not buy it at all !

B. 1.

152. Houbraken's Portraits.

Verzameling van Omtrent Honderd Portraitsen van Vermaarde Persoonadien. 1 vol. 4to. Boards, uncut. Amsterdam, 1761. Brilliant original impressions of these fine portraits, bought from one of the print sales of the Rev. T. Burleigh James.

O. 2.

153-154. Leigh Hunt.

1. *The Old Court Suburb*. Post 8vo. 1 vol. Hurst & Blackett. N.D. Inlaid to one royal 4to volume. Bound by Mansell in crushed morocco with gilt tooling, and extra-illustrated by the addition of ninety-two fine and rare portraits and views. Amongst the more remarkable may be mentioned :—The Author, J. W. Croker, First Earl of Dorset, Canning, Lady Blessington, Warren Hastings, George IV., Daniel O'Connell, Lord Orford, Henry IV. of France, Canova, Inigo Jones, George, Prince of Wales, John Knox, Burnet, Peter the Great, Edward VI., Duchess of York, Jeremy Bentham, Dr. Mead, and the Princess Victoria.

L. 1.

2. *The Town : its Memorable Characters and Events*. Smith & Elder, 1848. 2 vols. 8vo, inlaid to two folio volumes, and extra-illustrated by the addition of 232 portraits and views, the following being some of the finest :—Benning's "Vue de Londres," 1647, Robert Bakewell, Sir Nicholas Bacon, John Wilkes, Fuseli, Duke of Marlborough, Lord Nelson, Charles V., Sir Joseph Jekyll, Lord Somers, Handel, Alexander of Russia, John Hampden, Leigh Hunt, Horace Walpole, Lord Craven, by Faber, Grotius, Chalmers, Montaigne, Nell Gwyn, Nicholas Tindal, George IV. at Holyrood, Gray, Lyndhurst, George

III. in the fifty-second year of his reign, &c., &c. L. 2.

155. India.

L'Inde des Rajahs: Voyage dans l'Inde Centrale. Par Louis Rousselet. Ouvrage contenant 317 gravures sur bois et six cartes. 1 vol. folio. Hachette, 1875. An unique copy, being entirely pulled on india paper, unmounted, and beautifully bound in crushed green morocco by Broca & Kaufman. L. 2.

156. Japan.

Le Japon Illustré. Par Aimé Humbert. Ouvrage contenant 476 vues, scènes, types, monuments et paysages, une carte et cinq plans. Small folio. 2 vols. in 1. Hachette, 1870. This unique copy is entirely printed on india paper, unmounted, and is superbly bound by Broca & Kaufman in green crushed morocco. L. 2.

157. Mrs. Jameson.

Beauties of the Court of King Charles the Second. 1 vol. Colburn, 1833. Folio, largest paper. India proofs. Uncut copy. Very rare in this state. W. 4.

158-160. Theo. Johnson.

1. *Illustrations of British Hawk Moths and their Larvæ (including the Sesidiæ).* With

thirty-six original drawings by the author from specimens in his cabinet. 1874. Royal 8vo. Uncut. Bound by Tout. 1 vol. Hand drawn and coloured. Only twelve copies issued. I. 3.

2. *Illustrations of British Butterflies, with Occasional Figures of the Larva, Pupa, and Food-Plant.* With fifty-three illustrations, drawn and coloured by the author from natural specimens. 1 vol. Privately printed. Twelve copies only issued. 1878. Bound by Tout. I. 3.

3. *Illustrations of the Larvæ and Pupæ of British Lepidoptera, with Figures of the Food-Plant.* With fifty-three illustrations, drawn and coloured by the author. 1878. 1 vol. Twelve copies only, privately printed. Bound by Tout. I. 3.

161. John P. Kemble.

Historia del Nuevo-Mundo, escribiala D. Juan Bant. Muñoz. Madrid. Royal 8vo. 1793. The rare portrait of Columbus by Selma is prefixed. On the fly-leaf is written:—"Given to me at Valencia by Lady Holland, Jany. 27, 1803. J. P. KEMBLE." On each side of the binding are stamped in gold his arms surrounded by a garter, on which is "Johannes Philippus Kemble."

B. 4.

162. Charles Lamb.

Reply to the Essay on Population by the Rev. T. R. Malthus, in a Series of Letters. By

William Hazlitt. To which are added Extracts from the Essay, with Notes. Longman, 1807. 8vo. Original boards, uncut. On the fly-leaf of this volume—which is from the library, and bears the autograph, of one of Charles Lamb's most intimate friends, Edward White of the India House—are the two following poems in the great Essayist's autograph, written in his neatest and most careful hand, and signed C. Lamb:—

" *To the Author of the Poems published under the name of*
BARRY CORNWALL.

" Let hate or grosser heats their foulness mask
In riddling Junius or in L——c's name ; *
Let things eschew the light deserving blame ;
No cause hast thou to blush for thy sweet task.
' Marcian Colonna ' is a dainty book,
And thy ' Sicilian Tale ' may boldly pass ;—
Thy ' Dream ' 'bove all, in which, as in a glass,
On the great world's antique glories we may look.
No longer then, as 'lowly substitute,
Factor, or Proctor, for another's gains,
Suffer the admiring world to be deceived ;
Lest thou thyself, by self of fame bereaved,
Lament too late the lost prize of thy pains,
And heavenly tunes piped through an alien flute."

" *To R. S. KNOWLES, Esq., on his Tragedy of ' Virginus.'*

" Twelve years ago I knew you, Knowles, and then
Esteemed you a perfect specimen
Of those fine spirits warm-soul'd Ireland sends,
To teach us colder English how a friend's
Quick pulse should beat. I knew you brave and plain,
Strong-sensed, rough-witted, above fear or gain ;
But nothing further had the gift to 'spy.
Sudden you reappear. With wonder I
Hear my old friend (turn'd Shakespeare !) read a scene
Only to his inferior in the clean

* The second line is printed in Lamb's Poems thus—

" Under the vizor of a borrowed name."

K

Passes of pathos ; with such fence-like art,—
 Ere we can see the steel, 'tis in our heart.
 Almost without the aid language affords,
 Your piece seems wrought. That huffing medium, *words*
 (Which in the modern Tamburlaines quite sway
 Our shamed souls from their bias), in your play
 We scarce attend to. Hastier passion draws
 Our tears on credit ; and we find the cause
 Some two hours after, spelling o'er again
 Those strange few words at ease, that wrought the pain.
 Proceed, old friend, old friend (*sic*) ; and, as the year returns,
 Still snatch some new old story from the urns
 Of long-dead virtue. We, that knew before
 Your worth, may admire—we cannot love you more.

"C. LAMB."

B. 2.

163. Sir Edwin Landseer.

Practical Treatise on Painting in Oil Colour.
 8vo. 1 vol. London, 1795. Bound in whole
 crimson morocco, with an autograph and pen-
 and-ink sketch by Sir Edwin Landseer, also J.
 Landseer's autograph, and bought from the
 former's sale.

B. 2.

164. John Leech.

Handley Cross ; or, Mr. Jorrocks's Hunt.
 1 vol. Original edition. Bradbury, 1854. In
 cloth. This was the late Horace Mayhew's
 copy, and was bought at his sale. On the fly-
 leaf is pasted the following autograph letter :—

"32 BRUNSWICK SQ.,

Oct. 14. 1859.

"MY DEAR HORACE,—I will come with a great deal of
 pleasure ; and if Mrs. Leech, who is at present without a
 nurse, can manage it, she will be most happy to come too.
 So I am, yours faithfully,

JOHN LEECH.

"HORACE MAYHEW, Esq.

"Is it white chokers?"

C. 2.

165. John Leighton, F.S.A.

The Life of Man Symbolized by the Months of the Year. In a Series of Illustrations by John Leighton. 4to. Longmans, 1866. Whole bound in crushed morocco and tooled by Riviere. A superb specimen of printing and engraving.

S. 4.

166. Dr. Livingstone.

Missionary Travels in South Africa. By David Livingstone. 8vo. Original edition. Cloth. Murray, 1857. Dr. Livingstone's copy of his own book. On the fly-leaf is his autograph, "David Livingstone, London, 8th Decr. 1857."

B. 2.

167. Frederick Locker.

Poems. Not published. 8vo. Wilson, 1868. Roxburghe binding, with frontispiece by George Cruikshank, 1866. This copy was presented by the author to John Ruskin, and was bought at the sale of the latter's Oxford library on his resigning the Slade Professorship in 1880. An autograph letter from Mr. Locker is inserted; also the following poem, apparently cut from a review:—

"LAID BY.

"Laid by in my silent chamber,
I hear them stirring below;
Voices I love are sounding clear,
And steps I know are in mine ear,
Still passing to and fro.
And I ask my heart, Shall I never more
Of mine own will pass through that door?

" I ask, Oh ! is it for ever
That I have ceased to be
One of the group around the hearth,
Sharing their sorrow or their mirth?
Am I from henceforth free
From all concern with the things of life,
Done with its sorrow, and toil, and strife?

" Shall they carry me forth in silence,
With blind and sealed-up eyes?
Shall they throw the windows wide to the air,
And gather mementoes here and there,
As they think, with tears and sighs,
' This she was fond of,—this she wore,
But she never shall need them any more? '"

B. 2.

168. "Cries of London."

By John Thomas Smith and Andrew W. Tuer.
4to. Bound by Tout, and extra-illustrated by
the addition of 135 fine portraits and prints,
including a set of Caracci's "Cries of Bologna;"
Craig's "Cries of London," hand-coloured; rare
prints by Hogarth and Cruikshank; original
drawings by Rowlandson and Pugin. Amongst
the portraits are proofs of,—J. T. Smith,
Rowlandson, Nelson, John Nichols, Jackson,
R.A., James I., Ben Jonson, Herrick, Bewick,
Gillray, Storace, Woolderidge, Hollar, Queen
Charlotte, Grisi, Bartolozzi, Shelley, Blake,
Schiavonetti, Prince Consort, Cipriani, &c.

X. 2.

169. Louis XIII.

Greek New Testament, formerly belonging to
Louis XIII. and Louis XIV. Lutetia, 1642.
Folio. Privately printed at the Royal Press

founded by Cardinal Richelieu. The head and tail pieces contain the King and Queen's monogram and arms and other devices, and the binding of old calf is literally covered with golden crowns, L's, and fleur-de-lys. Presented to the Foxwold Library by the Rev. J. Burleigh James, the print and book collector, in 1887.

170. Louis XVI.

Règne de Richard III. Par Mr. Horace Walpole. Traduit de l'anglais par Louis XVI. Imprimé sur le manuscrit, écrit en entier de sa main. 8vo, calf. Paris, 1800. B. 3.

171. James Russell Lowell.

A Fable for Critics. First edition. With the curious rhyming title-page. Crown 8vo. Bound in crushed morocco by Tout. "Set forth in October the 21st day, in the year '48. G. P. PUTNAM, Broadway." A rare pamphlet in this state by this delightful writer. B. 3.

172. Cardinal Manning.

Sermons. By Henry Edward Manning, M.A., Archdeacon of Chichester. Original edition. Half-calf. 5 volumes. Burns, 1842. William Wilberforce's copy, with his autograph on the fly-leaf; also two autograph letters from Cardinal Manning inserted. Bought from Samuel Wilberforce's (Bishop of Winchester) Library.

J. 3.

173. Harriet Martineau.

Autobiography, with Memorials by M. W. Chapman. 8vo. Original edition, the two first volumes being printed twenty years before her death. 3 vols. cloth. Smith & Elder, 1877. James Martineau's autograph inserted; also the following letter from Miss Martineau to James Payn:—

"THE KNOLL, AMBLESIDE,
JUNE 25.

"DEAR MR. PAYN,—I have not been forgetting you all this time—only waiting to learn what time is my own. A friend is coming from London,—a pop-visit on business,—and I was bound to keep myself clear of engagements during his stay. He comes, he now hopes, by Friday night's mail, so I am at liberty to say that Mrs. Higginson and I and the two children will look in on you, weather permitting, on Wednesday evening, from 6 to 7. If that day should be wet, we will try Thursday.

"Now, I don't know what to say about your coming here,—just to see us two,—for Mr. H. is gone. If you have a mind for a walk on Tuesday, and to come to tea at 7, we shall be most happy to see you. Don't trouble yourself to send an answer, for we shall certainly be at home and glad to see you; and if it is wet, of course we shall not look for you.

"I am truly thankful to you for the 'blue book'—(a volume of poems just published by James Payn)—"which I expect to find rather unlike some of my studies that come under that title. I shall be very happy to make acquaintance with you in that way, as well as face to face. What a poet's lodging you have got! More 'blue books' will come out of it, I hope. I have written to Miss Mitford to thank her for sending you here. I am, dear sir, very truly yours,

"H. MARTINEAU."

O. 3.

174. John Stuart Mill.

The French Revolution: a History. By Thomas Carlyle. Second edition. Fraser, 1839. In the original cloth, uncut. On the fly-leaf is written:—

"With J. S. Mill's kind regards to R. Barclay Fox;" and it is the copy alluded to by Caroline Fox in her Journals. LL. 4.

175. John Milton.

The Poetical Works of John Milton. With a Life of the Author by William Hayley. Three imperial folio volumes sumptuously printed by Boydell in 1794, with Westall's plates, bound in whole crushed morocco by Mansell, and extra-illustrated by the addition of 265 portraits and prints, including John Milton, by Faber; Milton and his Daughter, by Romney; and ten other portraits of him; Martin's series of mezzotints, open letter proofs; Stothard's illustrations, engraved by Bartolozzi; Hayman's series; and others by Richter, Gribelin, Cheron, Corbould, Burney, Rigaud, &c. L. 2.

176. Hannah More.

Tracts, Entertaining, Moral, and Religious. Post 8vo, calf. 1 vol. London, 1816. Autograph presentation copy:—"To Mr. Samuel Wilberforce, with the prayers and cordial good wishes of his affectionate friend, HANNAH MORE. Berley Wood, Jan. 14, 1821." B. 2.

177. Queen of Navarre.

L'Heptaméron des Nouvelles. 8vo. In 8 vols. uncut, with gilt top, and superbly bound in yellow crushed morocco, with special lining

papers made for the owner. Paris, 1880. This copy is one of seventy printed upon Van Gelder paper, with three impressions of each engraving, namely, one in black upon Japan paper, one in bistre, and one in red upon Van Gelder.

A. 3.

178. Cardinal Newman.

Parochial Sermons. By John Henry Newman, M.A., Vicar of St. Mary the Virgin's, Oxford, and Fellow of Oriel College. 1 vol. 8vo, original cloth. Rivington, 1834. This copy formerly belonged to Bishop Stanley, with his autograph label pasted outside:—"Rev'd. Edwd. Stanley, Alderley Rectory," and was afterwards in the library of Dean Stanley at Westminster. J. 1.

179. Newgate.

The Chronicles of Newgate. By Arthur Griffiths. Original edition. Chapman & Hall, 1884. 2 vols. 8vo, inlaid and enlarged to four imperial folio volumes, bound by Tout, and extra-illustrated by 298 curious portraits of celebrated criminals and their judges, traitors and their accusers, victims and their tyrants, martyrs and philanthropists.

More specially may be named:—A rare india proof of Picart's "Execution of Charles I.," portraits of Cranmer, Hale, Defoe, Okey, Lord Keeper Guildford, Duke of Monmouth, Prynne, Peters, Perkin Warbeck, Coke, Dean Colet, Bishop Hooper, Wolsey, Whittington (very

rare), Lilborne, Henry VIII., Wickliffe, Bishop Ridley, Pepys, Atterbury, Bampfylde Moore Carew, Macklin, Dr. Dodd, Sir Francis Burdett, Elizabeth Fry, Rowland Hill, Wesley, Whitfield, Sydney Smith, Horne Tooke, Joseph Beeton, John Howard, execution of Counts Egmont and Horn (scarce etching by Callot), Wilberforce, Marie Antoinette (rare miniature by Bartolozzi), execution of John of Barnevelt, Lord George Gordon, Dr. Guillotin, Mrs. Clarke, John Wilkes, Talfourd, Sir Richard Birnie, Mrs. Thistlewayte, Kirby, Erskine, Dickens, Cagliostro, Sala, George Hudson, Chevalier d'Eon, Cruden, Gully, Joanna Southcott, Bellingham, by Dighton, Thurtell, Hunt, and Probert, Barrington, Lord Langdale, Mrs. Brownrigg, Orsini, Sarah Gale, Folliot, Pollock, Ballantyne, Sir R. N. Fowler, &c.

180. Florence Nightingale.

Notes on Nursing; what it is, and what it is not. Original edition. 8vo. Cloth. Harrison. On the fly-sheet is as follows:—"Name the London physician whom *you* would consult. A slip of paper with the name, please, only. Believe me, ever yours gratefully and faithfully,
"FLORENCE NIGHTINGALE."

B. 3.

181-182. Caroline E. S. Norton.

1. *Symbolorum et Emblematum.* 12mo. 1 vol. calf. 1668. With book-plate and autograph of "William Stirling, 1848,"

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afterwards Sir William Stirling Maxwell, his arms also being impressed on the binding. Presented by him to Mrs. Norton, whose autograph, "C. E. S. Norton, Sept. 20, 1848," is on the fly-leaf. Upon his marriage to Mrs. Norton the book again passed into his library, and was sold by him, as her executor, after her death in 1877. B. 3.

2. *Poems by John Sterling.* 1 vol. post 8vo. Moxon, 1839. Bound by Hayday. On the title-page in Mrs. Norton's handwriting, after the author's name, she has added:—"Brother of Sir Anthony Sterling, Lord Clyde's companion in India." A small aquatint is also pasted in; and on the fly-leaf she has written, "Caroline Elizth. Sarah Norton, June 1840. From the Author's Father." B. 3.

183. Amelia Opie.

Northcote's One Hundred Fables. 8vo, calf. 1 vol. London, 1829. Autograph presentation copy—"To William and Elizabeth Tregelles Gibbins:—

"A book of fables is my wedding present,
And may you find this fable-reading pleasant!
But let the donor with her gift impart
The earnest wishes springing from her heart!
May you contented rise from Life's long table,
And feel your bliss has been reality, not fable.

"AMELIA OPIE.

"FALMOUTH, 1833."

B. 3.

184-185. James Payn.

1. Original MS. of *The Confidential Agent*, presented by the author. 4to. Bound by Tout in 2 vols. in whole crushed morocco. On the fly-leaf of vol. i. is written :—"Horace N. Pym, from his affectionate friend JAMES PAYN, Aug. 11, 1883." B. 4.
2. *Some Literary Recollections*. By James Payn. Original edition. Smith & Elder, 1884. One small 8vo volume, inlaid to folio, bound by Tout, and extra-illustrated by the addition of 228 portraits and autographs, critical reviews, and other matters of interest. The portraits are mostly fine proofs, and the autograph letters are some received by the author and generously presented by him. The original MS. of the first chapter of the book is also bound up. The following illustrations are of special interest :—An autograph title-page entirely in the author's hand ; india proof portrait of James Payn ; Jeffrey, by Raeburn ; Miss Mitford, Lord Clarendon, St. James' Street, by Whistler ; Dyce, Ingoldsby, Abbé Gautier, Lamb, Gifford, Mrs. Siddons in old age, by Lawrence ; Carlyle, Leigh Hunt, ætat 66 ; Dickens (several), Harrison Ainsworth, Whewell, Tennyson, by Watts ; Marryatt, De Quincey, Brinley, Victor Hugo, "The Cock Tavern," Leech, Macready, C. M. Young, Prince Napoleon, Theo-

dore Hook, Hood (fine proof), Haydon, H. Martineau, Sydney Smith (rare india proof), Whately, Trollope, all the Kembles, Combe, Gladstone, by Richmond; M. Arnold, Hill Burton (proof etching), Gerald Massey, Dean Ramsay, Robert Chambers, "Cosette," proof by Millais; G. P. R. James, Defoe in the pillory, John Murray, Fenimore Cooper, Dr. John Brown ("Rab"), the Brownings, Phiz, J. Forster, Fonblanque, by D'Orsay; R. H. Horne, Charles Reade, S. Rogers, Fauntleroy in the dock, Bulwer Lytton, Douglas Jerrold, George Eliot, Thackeray, fine india proof by Samuel Laurence; Samuel Warren, Praed, W. S. Landor.

Autograph Letters from Harriet Martineau, Miss Mitford, Carlyle, John Murray, Bentley. One from Walter Besant, as follows:—

"MY DEAR PAYN,— . . . I wanted to tell you that I met a man in August at an inn in Northumberland, who talked with me a whole evening. His manner was grand and his presence imposing. He observed a mysterious air about his connections with literature, but hinted at his own widespread popularity. He evidently wished me to ask him who he was; therefore I did not. But in the morning I asked the landlady, who told me it was 'Mr. James Payn, the great novelist, who wrote the "Confidential Agent."' There! and much more dignified than you. But I always had my suspicions. Very sincerely yours,
WALTER BESANT."

Andrew Chatto, James Martineau, Walter Chenery. The following from the author of "Box and Cox":—

"DEAR SIR,—Believe me it would puzzle you to send me any work of yours which I have *not* read. 'A Perfect Treasure' I know by heart. 'Our Spare Room,'

ditto. 'How I Got Rid of Boodle,' ditto. Well do I remember *roaring* over the 'Waterloo Bridge Tragedy!' Pray don't let any feeling of indebtedness to me for laughs supplied *distress* you! You have wiped off that debt long ago—indeed, I consider the balance decidedly in your favour. Believe me, &c., &c.,

"JOHN MADDISON MORTON."

Also from Margaret Veley, Mrs. Oliphant, Mrs. Richmond Ritchie. From Wilkie Collins to James Payn, as follows:—

"5th July 1882.

"MY DEAR PAYN,—Thank you most sincerely for 'Vice-Versa.' If everybody who reads the book likes it as well as I do, there ought to be such a sale as will encourage the author to set to work again instantly. Quaint humour and excellent observation of character combined with a very rare fertility of invention seem to me to be the main and (in these days) the remarkable literary merits of the new writer. The schoolmaster, and the German teacher, and the little girl are *my* favourites—and the one fault I have to find with one of these characters is, that there is nothing like enough of him. I mean the German teacher. He is not only amusing—he is sketched with much fine knowledge of human nature, on more than one side of it, that he is really interesting, and even pathetic. Being myself (as poor Thackeray used to say) 'an old fiddler,' I should not have had the heart to dismiss him so speedily—as he is now dismissed—from the story.

"If the Writer's next book is written without a fantastic supernatural notion as part of its groundwork, I shall anticipate a better book even than 'Vice-Versa.' There is some monotony in the development of that queer transformation—so far as the father is concerned—due, as I think, to the limited range (thus far) of the author's imagination. His hold on Truth is already certain, but his wing is weak when he soars into the regions of grotesque fancy. In the meantime there cannot be a doubt of it—he has a career before him. Ever yours,

"WILKIE COLLINS."

And others from Baron Tauchnitz, George Smith, Miss Dickens, C. S. Calverley, &c.

L. 2.

186. Edith E. Pym.

A Mother's Memoir; being a Fragmentary Sketch of the Life of the late Edith Elizabeth Pym. By H. N. P. Only fifty copies, privately printed, on Dutch paper. 1878. Small 4to, inlaid to folio, and bound in green crushed morocco, with Grolier work and satin lined, by Mansell. Illustrated by sixty-six prints and portraits, mostly proofs by Turner, Stothard, Bartolozzi, Richmond, Daniell, and others, and some MS. poems.

"Gone before
To that unknown and silent shore;
Shall we not meet as heretofore
Some summer morning?"

—C. LAMB.

L. 2.

187. Julian Tindale Pym.

The Boy who Fought for England. By Julian Tindale Pym. Aged eight. His first story. 12mo. Inlaid to 4to. Arrowsmith, 1886. Bound by Tout, and extra-illustrated by seven original drawings by Anstey Guthrie, and some portraits and pictures; also the original MS. of the story, and the MS. and print of the press notices, written specially for the author by Mr. Guthrie.

Leigh Hunt's touching lines to his boy when ill seem sadly applicable to one who has bravely and uncomplainingly borne five years of tedious illness out of his short life:—

"Sleep breathes at last from out thee,
My little patient boy;
And balmy rest about thee
Smooths off the day's annoy.

I sit me down and think
Of all thy winning ways ;
Yet almost wish, with sudden shrink,
That I had less to praise.

" Thy sidelong pillowed meekness,
Thy thanks to all that aid,
Thy heart, in pain and weakness,
Of fancied faults afraid ;
The little trembling hand
That wipes thy quiet tears,
These, these are things that may demand
Dread memories for years.

" Sorrows I've had, severe ones,
I will not think of now ;
And calmly 'midst my dear ones
Have wasted with dry brow ;
But when thy fingers press
And pat my stooping head,
I cannot bear the gentleness,—
The tears are in their bed.

" Ah ! first-born of thy mother,
When life and hope were new,
Kind playmate of thy brother,
Thy sisters, father too ;
My light, where'er I go,
My bird, when prison-bound,
My hand in hand companion,—no,
My prayers shall hold thee round.

" To say ' He has departed '—
' His voice—his face '—is gone ;
To feel impatient-hearted,
Yet feel we must bear on ;
Ah ! I could not endure
To whisper of such woe,
Unless I felt this sleep ensure
That it will not be so.

" Yes, still he's fixed and sleeping :
This silence too the while—
Its very hush and creeping
Seem whispering us a smile :
Something divine and dim
Seems going by one's ear,
Like parting wings of seraphim,
Who say, ' We've finished here. ' "

188. Sir Joshua Reynolds, P.R.A.

Du Fresnoy's Art of Painting. Translated into English verse by William Mason, with annotations by Sir Joshua Reynolds. 4to. York, 1783. 1 vol. half vellum. Autograph presentation copy—"To Mr. Price, with Sir Joshua Reynold's comps." B. 4.

189. Samuel Rogers.

Poems and Italy. By Samuel Rogers. Moxon. 2 vols. 1838. 4to. Bound in morocco by Hayday. One of the few copies printed and bound in this sumptuous manner for presents by the author. The plates by Turner and Stothard are printed separately from the text on plate paper, giving them a far more beautiful appearance than in the 8vo edition. R. 4.

190. John Ruskin.

Quinti Horatii Flacci Opera, ad Fidem Editionis I. M. Gesneri. Harding. Post 8vo, calf. 1824. Bought from Mr. Ruskin's Oxford Library in 1880. On the fly-leaf is his name and address written by his father's hand—"John Ruskin, Herne Hill, near London." There are also in Mr. Ruskin's MS. boyish poetical effusions; whilst in later years has been copied the epitaph on John Ruskin's father in Shirley Churchyard:—

" Here Rests
From Day's well-sustained Burden,
John James Ruskin.
Born in Edinburgh, May 14, 1785,
He died in his Home in London,
March 3, 1864.
He was an entirely honest Merchant,
And his Memory
Is, to all who keep it,
Dear and Helpful.
His Son, whom he loved to the uttermost,
And taught to speak Truth,
Says this of Him."

B. 2.

191. George Augustus Sala.

William Hogarth, Painter, Engraver, and Philosopher. Essays on the Man, the Work, and the Time. By George Augustus Sala. Smith & Elder, 1866. 1 vol. Original edition, 8vo, inlaid to two imperial folio vols. Bound by Mansell in brown crushed morocco, and extra-illustrated by the addition of three original etchings and one autograph letter from Mr. Sala, and 191 portraits and prints. The autograph letter is as follows :—

" 46 MECKLENBURGH SQUARE, W.C.,
Tuesday, Twenty-Ninth July 1878.

" MY DEAR MR. PYM,—Modesty, believe me, is not one of my failings ; and undismayed by the nearness of the hour on Saturday to luncheon-time, I should have asked if you were at home, but that I was on my way to lunch at 1.30 P.M. in Upper Berkeley Street with a remarkably interesting old gentleman—General Edward Lowe—only surviving son of the famous Sir Hudson—born at St. Helena during the captivity of Nap., and senior survivor of the defenders of Lucknow. You may imagine that I found much 'meat' on this ancient warrior in the way of 'copy.'

" Next Saturday (as it chanced) I am engaged to go to Yates's *villaggiatura* at Temple Goring, near Reading, and on Monday the 5th of August we go to Paris for six

M

weeks. But when 'chill October' comes, and the late autumnal season asserts itself, I hope to have the pleasure of seeing you. Am meanwhile, faithfully,

"G. A. SALA.

"What do you think of the luck of a man who has just picked up for a *song* the 'Contes de la Fontaine,' the Farmers-General edition, Sir, Amsterdam, 1762, a copy of which was sold t'other day at Firmin Didot's sale for 2400 francs. Yes, but the lucky wretch—*son io!* has only got the *first volume*. What philobiblic stratagem should I resort to, to find out if the second volume is anywhere in the market? Mind, mine is the one with the magnificent engravings of Charles Eisen. I think I mentioned to you that the Paris *Figaro* people had sent me the small recent republication, 2 vols. with photos. of the engravings.

"Please accept the accompanying scratches; you can stick them on the fly-leaf of any book you have of mine."

On the first of these capital pen-and-ink etchings—a young lady in evening dress about to sing—is written, "Begun in 1855, and finished in 1878. SALA." On the second—a small Academy sketch—is written, "Study for a Vestal who has unwittingly turned down to extinction a Gardner's lamp. The draped picture is not in the Grosvenor Gallery. SALA, 1874." On the third, which is a sketch of a girl's head, is as follows:—

"G. A. SALA, 1878.

"So was it when my life began,
So is it now I am a man,
So may it be when I grow old,—
The child is father to the man.

"And I have always been scribbling sketches in pen and ink."

The more notable prints are:—Hogarth, Michael Angelo, by Francois; Sir James Therschell, rare unfinished proof; Dr. Johnson, Death of Rousseau, George IV., Cruikshank,

the Hampton Court Beauties, after Lely; Vauxhall Tickets, designed by Hogarth; Wellington, by Lawrence; Nelson, rare proof; Louis XVI., curious mezzotint; Raphael, after death; George III., rare; George, Prince of Wales, by Reynolds; Wesley, by Bartolozzi; Sir Philip Sidney; Wilkie, by Holl; Series of Hogarth's pictures, by Worthington; Andrea del Sarto, by himself, brilliant proof; Captain Coram; Canning, by Charles Turner, open letter proof; Blucher; Julius Caesar, by Faber; Campbell, open letter proof by S. W. Reynolds; Reynolds, by himself; Etty, Montague, Sir Hugh Middleton, Lord Mahon, John Ireland, the Queen and Prince Albert at the Opera, Frith, Shelley, Morell. L. 3.

192. Shakspeare.

The Dramatic Works of Shakspeare. Revised by George Steevens. Boydell's magnificent edition in nine imperial folio volumes. 1802. Bound by Mansell, and extra-illustrated by 400 etchings and engravings, many being proofs before letters, by the following masters:—Bartolozzi, Kaulbach, Paton, Hayman, Newton, Leslie, Smirke, Mortimer, Reynolds, Fuseli, Wells, Frith, Westall, Opie, Martin, Gravelot, Cooper, Wheatly, Hollar, Tresham, Wille, Turner, Chalon, Retsch, Briggs, Delacroix, Mac-lise, and others. L. 3.

193. M. A. Schimmel-Penninck.

Memoirs of Nicholas Ferrar. By P. Peckard. Portrait. 8vo, half calf. 1790. Inside the binding

is Mrs. Schimmel-Penninck's autograph and book-plate, on which is printed, "The wicked borroweth, and payeth not again."—Ps. xxxvii. 21.

D. 3.

194. English Stage.

Their Majesties' Servants: Annals of the English Stage, from Thomas Betterton to Edmund Kean. By Dr. Doran, F.S.A. Original edition in two 8vo volumes. Inlaid and enlarged to six imperial 4to volumes, and illustrated by the addition of 622 theatrical and other portraits, scenes of plays, and views. Bound in crimson crushed morocco by Mansell. The following selected prints of especial interest may be named:—Pepys, Barbara Duchess of Cleveland, Anne Killigrew, Vandyck, Cave, Talma, W. Smith, Davenant, Charles Kemble, Duchess of Albemarle, Defoe, Warton, Yates, Mrs. Abington, Garrick, Miss Mellon, Bentley, Foote, Cumberland, Braham, Mathews, Mrs. Fitzherbert, Salisbury, by Turner; Roger Kemble, Mrs. Siddons, Dr. Young, J. P. Kemble, Adolphus, Macready, autograph letter from Elliston, Master Betty, Grimaldi, Emery, Elliston, Holman, Liston, C. M. Young, Fawcett, Miss Duncan, Mrs. Glover, Buckstone, Kean, Terry, Miss Kelly, Wallack, Miss Ellen Tree, Miss Shirreff, Madame Vestris.

L. 1.

195. John Sterling.

Arthur Coningsby. In three volumes. The rare novel by John Sterling. Wilson, 1833. Calf extra. There is inserted in the first volume

a MS. slip in the author's handwriting, as follows:—"The accompanying fragment of a Mass is Mr. Hustler's. The daughters of memory neglected to remind me that I ought to leave it at Helstone." B. 2.

196. Robert Southey.

Revealed Knowledge. By Richard Brothers, "the Prophet," with Halhed's and Tindal's *Testimony*. Bound in 1 vol. 8vo, calf. On the fly-leaf is written:—"Robert Southey, Keswick. At p. 41 (Book I.) is the passage which fixes the time of the 'Devil's Walk.'"

Brothers was a fanatic, whose writings and conduct at length attracted the attention of the Government, and he was committed to Bedlam for life. D. 3.

197. Switzerland.

William Beattie's Views of Switzerland. By W. H. Bartlett. Half morocco. India proofs pulled on folio plate paper for the editor, the only copy so printed. V. 3.

198-200. W. M. Thackeray.

1. *Journal kept during a Visit to Germany in 1799-1800.* Edited by the Dean of Westminster (Dr. Trench). Not published. 8vo, cloth. 1 vol. Written by

Mrs. Colonel St. George, and presented by the editor to Thackeray, who has pencilled on the margin of pages 5, 57, 80, 88, and 90 graphic little drawings absurdly illustrating the text. These have all been engraved in "Thackerayana," published by Chatto & Windus, 1875, and restrained by injunction immediately obtained by Smith & Elder. B. 2.

2. *The Great Novelist's School Copy of Thucydides*. 8vo, calf. Oxonii, 1824. "William M. Thackeray, Charterhouse, 1827," is written in his autograph in pencil on fly-leaf, and "W. M. Thackeray" in ink on the title-page. Also a slight pen-and-ink sketch in corner, and a few Greek annotations. On the final cover are two stanzas, probably the first effort he made at poetry, as follows:—

" Love's like a mutton-chop,
 Soon it grows cold,
 All its attractions hop
 Ere it grows old.
 Love's like the colic sure,
 Both painful to endure ;
 Brandy's for both a cure,
 So I've been told.

" When for some fair the swain
 Burns with desire ;
 In Hymen's fatal chain
 Eager to try her ;
 He weds as soon as he can,
 And jumps—unhappy man—
 Out of the frying-pan
 Into the fire."

B. 5.

3. *The Four Georges.* By W. M. Thackeray. London, 1869. One volume 8vo, inlaid and enlarged to one imperial folio, bound in crushed morocco by Mansell, and extra-illustrated by 111 portraits, of which the following may specially be noted :—Thackeray, fine india proof, after Laurence; Count Königsmark; Bossuet, by Edelinck; Prior, Blucher, Whitfield, Lord John Russell, by F. C. Lewis; Mrs. Selwyn; Cowper, by Bartolozzi; Queen Charlotte; Nelson, proof after Beechey; Napoleon; George, Prince of Wales, by Harlow; Mrs. Cowper, by Blake; Opie; Princess Amelia, after Beechey; Fuseli, by Holloway; George III.—the rare print mentioned by Thackeray in his lecture, “in a purple gown, his snowy beard falling over his breast, the star of his famous Order still idly shining on it; he was not only sightless—he became utterly deaf;” Brougham, Sir Walter Scott, George IV., by S. W. Reynolds; Louis XVIII.; Wellington and Blucher, rare india proof; Mrs. Fitzherbert, by Reynolds; Porson, rare proof; Sheridan, Fox, Collingwood, Heber, Warren Hastings, and Washington. L. 3.

201. The Thames.

The Thames and its Tributaries; or, Rambles among the Rivers. By Charles Mackay. In 2 vols. 8vo. Bentley, 1840. Inlaid and enlarged

to four royal 4to volumes, and extra-illustrated by the addition of 282 portraits and views by Hogarth, Holbein, Bartolozzi, Ireland, Lely, Turner, &c., &c. Many being proofs. Whole bound in crushed morocco with gilt tooling by Mansell in 1878. The following are among the more notable illustrations:—"Shrimps," by Bartolozzi, after Hogarth; Francis Bacon, Sir Matthew Hale, Cardinal Pole, Countess of Southesk, by Lely; Sir Kenelm Digby, Lord George Gordon, "Burning of the Houses of Parliament in 1834," by Turner; John Pym, by Van der Gucht; the two portraits of the sons of the Duke of Suffolk, by Bartolozzi, after Holbein; Countess of Rochester and Mrs. Lawson, both after Lely; Charles, Prince of Wales, rare proof; the Lady Buts, by Holbein; Richmond Terrace, by Turner; Princess Amelia; Paul Whitehead, after Gainsborough; Mrs. Middleton, by Lely; Holbein, by himself; Lady Bellasys and Duchess of Somerset, by Lely, the latter a proof before all letters; Henrietta Maria, after Vandyck; Jane Seymour, by Holbein; Walton Bridge and St. Catherine's Hill, Guildford, by Turner; Benjamin West, by Dance; Eton, by Turner; Sir Francis Drake; Shelley, a suppressed plate from Mrs. Leigh Hunt's bust; Talfourd, fine proof; Viscount Falkland, after Vandyck, Sir Thomas Bodley, after Jansen; Holbein's wife; Blenheim, by Turner; Tower of London, by Turner; Anne of Cleves, by Holbein; Lady Jane Grey; Brunel; Sir Philip Sidney, by Oliver, rare; C. Lamb, by Hazlitt; "New Zealander on Ruins of London," by Doré; Warham, Archbishop of Canterbury;

Carlo Dolce's "Virgin," by Bartolozzi, rare ;
Sir Thomas Wyatt, Mary Sidney, Countess of
Pembroke, and Algernon Sidney. L. 1.

202. New Testament.

Longmans' Beautiful Edition, with engravings
after Fra Angelico, Perugino, Francia, Titian,
Raphael, and others. 4to, large paper. Half
morocco. Uncut. First edition. Only 250
copies printed. Longmans, 1864. O. 2.

203. Thomas Plumpton Tindale.

Floating Spars. By the late T. P. Tindale.
With a frontispiece drawn as a labour of love by
William Blake Richmond. Square 8vo. Privately
printed. 1876. Only fifty copies. And extra-
illustrated by the addition of twenty-four sketches
and prints, including a rare touched proof of
"The Early Ploughman," by Samuel Palmer ; a
signed etching by Paul Sandby ; a caricature
sketch of W. B. Richmond, by himself, dated
Sept. 1874 ; also one of the editor, H. N. P.
Whole bound in crushed morocco, and lined
with watered silk by Mansell. There is also
inserted the following letter from W. B. Rich-
mond concerning the frontispiece :—

"DEAR PYM,—Where I have marked, I have altered in
pencil, the arm wants what I have drawn on the side. The
clouds want more elaboration, and the foot is dreadful ; it
should be more like this— But the work on the whole is
pretty good. Great haste. Yours affectionately,

"W. B. RICHMOND.

"BEAVER LODGE, Monday."

N

The following letter from the author is also added :—

" April 10, '73.

" MY DEAR MRS. PYM,—I hope that you will accept the two fowls distinguished as 'guinea.' They were brought up from the country by Mrs. Newbatt. You will doubtless remember that, according to Harry Mottram, her name was not always Newbatt, poor thing, but that she married a man of that name! These guinea-fowls left this wicked world for, let us hope, a better one, some days ago, so are ready to undergo that ordeal by fire which a good many mortals, as well as guineas, under similar circumstances, must expect. With kindest regards to all (I don't mean the birds), I am, dear Mrs. Pym, yours most truly,

" THOS. PLUMPTON TINDALE."

M. 3.

204. Tower of London.

Memorials of the Tower of London. By Lieut.-Gen. Lord de Ros. Murray. 1 vol. 8vo, inlaid to 2 folio volumes. Bound in crushed crimson morocco by Mansell, and illustrated by the addition of 136 portraits of the most celebrated prisoners and their masters; views of the place and its surroundings; two original warrants of committal to the Tower, one dated the 20th December 1746, signed and sealed by the Duke of Newcastle, the other January 16, 1663, signed by Lord Arlington. Amongst the portraits and views are:—Sir Thomas More, by Holbein; Lord Surrey; Edward VI.; Charles II., rare proof; Wellington; First Earl of Derby, by Holbein; Queen Anne Bullen, by Holbein; Queen Catherine Howard; Fisher, Bishop of Rochester; Thomas Cromwell, Duke of Somerset, Lord Essex, Lord Seymour, Henry VIII. Wolsey; Leicester Abbey, by Turner; First Earl of Bedford; Duke of Norfolk, Lord Devonshire

Mary I., Sir Thomas Wyatt ; Warwick Castle, by Turner ; Sir Philip Hobby ; Rochester, Strood, and Chatham, by Turner ; Dudley, Earl of Leicester ; Arundel Castle, by Turner ; Sir Francis Walsingham ; Cecil, Lord Salisbury ; Lord Northampton, Lady Arabella Stuart, Lord Nottingham, Lord Burghley ; Durham Cathedral, by Turner ; Duke of Buckingham ; Henry, Prince of Wales ; Lord Northumberland, Strafford, Pym, Laud, Cromwell, Clarendon, Lord William Russell, Lord Dundee, Harrowby, Pitt, Sir Francis Burdett, Lord Mahon. L. 2.

205. E. J. Trelawny.

Adventures of a Younger Son. Original edition. Post 8vo, calf. Bentley, 1835. 1 vol. On the first page is inserted the following fragment of a letter from the author:—"Is as well as can be expected, and so is the weather, and so are we, and so are things in general. Faithfully yours,
"E. J. TRELAWNY."

D. 1.

206. Horace Twiss.

Posthumous Parodies and other Pieces. Composed by several of our most celebrated poets, but not published in any former edition of their works. By Horace Twiss. 8vo. 1 vol. London, 1814. Autograph presentation copy—"To James Smith, Esq., from his obliged and sincere friend the Author." B. 3.

273835B

207-208. Horace Walpole.

1. *Les Principales Aventures de L'admirable Don Quichotte*. Représentées en figures par Coypel, Picart le Romain, et autres habiles maitres, avec les explications des XXXI. planches de cette magnifique collection, tirées de l'original Espagnol de Miguel de Cervantes. 4to, vellum. 1 vol. A la Haie, 1746.

Horace Walpole's copy, with his book-plate, with brilliant impressions of the engravings. S. 4.

2. *Fugitive Pieces in Verse and Prose*. By Horace Walpole. Printed at Strawberry Hill, 1758. 1 vol. 8vo, calf. Horace Walpole's own copy, with his arms stamped on the sides, and numerous unpublished MS. notes by him.

B. 3.

209. Walton and Cotton.

Complete Angler. With Notes by Sir John Hawkins. With seventy fine proof plates on india paper. 8vo. Gosden, 1825. Bound in oak boards covered with green morocco. In the centre of one panel is let in a bronze medal with portrait of Isaac Walton, 1824. On seven of the eight corners of the binding are inserted seven metal waistcoat buttons, with a design composed of a fishing basket, landing net, reeds, and fish, and Walton and Cotton's monograms on each, formerly belonging to Walton.

B. 3.

210. Walton and Cotton.

Complete Angler. With Notes by Sir Harry Nicholas. On thick paper, illustrated with sixty-one beautiful engravings by Stothard and Inskipp, brilliant impressions. 2 vols. imperial 8vo. Bound in blind tooled morocco, and published by Pickering, 1836. Inside vol. i. is pasted the following MS. fishing order:—

"Permit the bearer, Mr. John Browne, to angle in the fishery at Ayleston for perch, at any time he thinks proper.

"JOSEPH FARMER.

"LEICESTER, 14th August 1806."

This is the most beautiful edition of the "Angler" ever published. Z. 1.

211. Gilbert White.

Natural History and Antiquities of Selborne, in the County of Southampton. With engravings and an Appendix. 4to. 1 vol. Calf. Bentley, 1789. This is a fine copy of the first edition of this evergreen book. It is large and clean, with the double title-page, and all the plates in perfect condition. I. 7.

212. Walt Whitman.

Leaves of Grass. Thin folio. Original cloth. Brooklyn, New York, 1855. The rare first edition, set up entirely by Walt Whitman himself, with the proof portrait. Also numerous pages of reviews by R. W. Emerson and others added. A. 2.

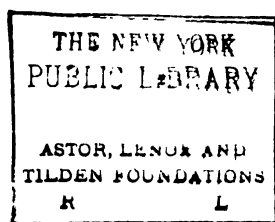
213. Samuel Wilberforce, Bishop of Winchester.

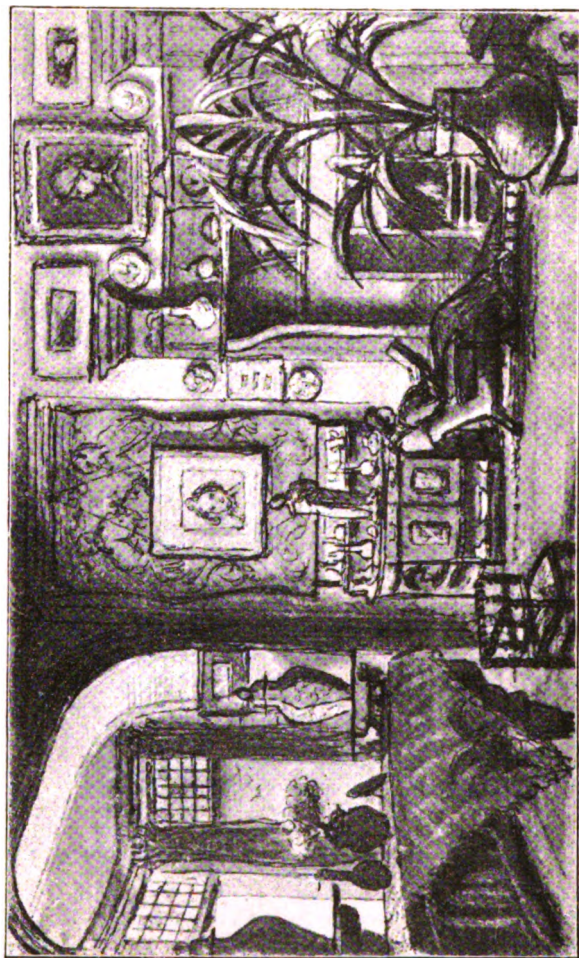
Volume of Tracts and Poems bound in half calf, with the Bishop's bookplate and autograph; also autograph presentation poem from Archbishop Trench. B. 3.

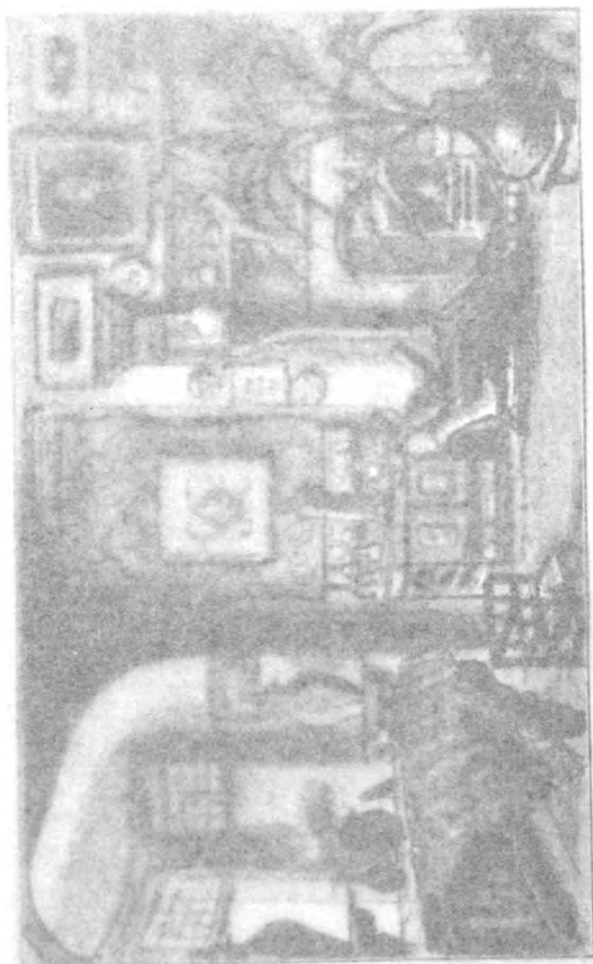
214. Richard Wilson, R.A.

Some Account of the Life of Richard Wilson, R.A. By T. Wright. Original edition. London, 1824. 1 vol. 4to, inlaid and enlarged to two royal folio volumes, and illustrated by the addition of 156 portraits and views, and whole bound in crushed morocco by Mansell in 1878. Amongst the prints will be found:—Queen Charlotte, Lord Rockingham, Dr. Beattie, and the Dilettanti Club, all after Reynolds; Cowper, fine india proof; Raphael; Horace Walpole; Northcote, by himself; Reynolds, by himself; Vandyck, by himself; Peter Pindar, Correggio, General Wolfe, Cosway, Turner, Gray, Dr. Arne; Malone, proof after Reynolds; Christ Church, Oxford, by Turner; Opie; Boydell, by Borckhardts, very fine; Napoleon, when General of the Forces, rare; Lord Eldon, by Doo, autograph presentation plate; J. J. Angerstein, after Reynolds; Napoleon at Longwood, rare; Napoleon after death, rare; Sir Walter Scott, by Graham Lindsay, the last portrait for which he sat, rare; Reynolds, by Gilbert Stuart, rare; Lichfield, by Stanfield, &c.

L. 3.









4.

The Drawing-Room.



"Sir," said Dr. Johnson, "shall we join the Ladies?"





The Drawing-Room.

— — —

215. Charles Dickens. 1812-1870.

Crayon Drawing by Samuel Laurence, 1810-1884.

This was drawn from life in 1837, when Dickens was twenty-five years old, and soon after the publication of "Pickwick" had made him world-famous. It is the head only, drawn three-quarters the size of life, and reproduces to a remarkable degree the fire and beauty of the eyes and the wit and humour of the mouth. Laurence sold thousands of lithographs and other reduplications of this drawing during his life, but could never be tempted to part with the original. It was fastened by screws over the mantelpiece in his living-room, and is signed "Sam^l. Laurence, 1837." In later years, Dickens, touched by his friend's loyalty in holding the picture against many tempting offers, added at its foot the well-known autograph "Charles Dickens" which now adorns it. Upon the death of Laurence in 1884, the present owner purchased the picture at the sale of the painter's effects at Puttick & Simpson's. It has been

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often engraved, and the last was as a frontispiece to Mr. F. G. Kitton's valuable and painstaking volume of "Dickensiana."

216. "After Trafalgar."

By J. Nibbs.

The picture for which the artist was awarded the Gold Medal of the Water-Colour Society.

217. "Lost."

By C. N. Kennedy.

A study in black and white chalk, exhibited in the Dudley Gallery, 1877.

218. Thomas Carlyle.

By J. Andrews.

A fine drawing in red chalk of the Chelsea Philosopher. It is life-size, in profile, with the head leaning on his hand, and was exhibited in the Dudley Gallery in 1877.

219. James Russell Lowell.

By Samuel Laurence.

A crayon head of Mr. Lowell, drawn by Laurence from life whilst staying at Longfellow's house in Massachusetts, 1854-55, and purchased at the painter's sale in 1884.

220. Chiddingstone Village.

By G. Croker Fox.

Water-colour drawing of this lovely old Kent village.

221. Old Man, by Holbein.

In Water-Colour by Samuel Laurence.

A magnificent copy of Holbein's celebrated picture in the Dulwich Gallery, and bought at the artist's sale in 1884.

222. Cattle and Landscape.

By L. Hoedt.

A water-colour drawing, with charming effect of sun and shade.

223. Sheep amongst Trees.

By L. Hoedt.

A clever study in water-colour of sunshine through foliage.

224. Morning on the Thames.

By Sidney Thomas.

Crisp and cool, and suggesting the early plunge.

225. Evening on the Thames.

By Sidney Thomas.

Calm and full of tender feeling for the poet's afterglow.

226. Calais.

By T. B. Hardy.

A highly finished water-colour drawing by this fine artist.

227. On the Maas.

By T. B. Hardy.

The companion water-colour drawing to the last, and equally fine in drawing and colour.

228. Seven Sepia Sketches of Cornwall.

By J. H. B. Pym.

229. Sarpedon.

By Reginald Palgrave.

A plaque in blue china. Presented by the artist.

230. Madame Le Brun.

Large miniature on ivory, after the portrait by herself in the Pitti Gallery, $8 \times 6\frac{1}{2}$ inches oval.

231. Towing Barges at Sunset.

By A. W. Weedon.

Water-colour drawing, beautifully light and glowing.

232. The Grandmother.

By Adelaide Claxton.

Water-colour sketch for the large picture in the possession of H.M. the Queen.

233. Head of Countess of Northumberland.

After Holbein, by Adelaide Claxton.

A clever copy, painted on boot-leather.

234. Cornish Wreckers.

By Sydney Thomas.

The innocent recreation of a virtuous peasantry.

235. Merchantman in a Gale.

By Sydney Thomas.

A capital water-colour drawing, full of subtle power and feeling.

236. Foxwold.

By J. H. B. Pym.

Water-colour drawing of the house, taken from the lower woods in 1886.

237. Six Sepia Sketches.

By J. H. B. Pym.

238. The Haunted House.

By T. Ashburnham.

A water-colour drawing of Kilburn Priory.

239. Helford River.

By Boase Smith.

Water-colour drawing of this beautiful Cornish stream.

240. Sheep on Moorland.

By G. Shalders.

Water-colour drawing, very like a David Cox in its treatment and finish.

241. Murky Day at Capel Cwryg.

By J. Steeple.

"Bless my soul! and I've left my umbrella at home!"

242. View of the Thames.

By F. G. Coleridge.

Water-colour drawing, very delicately and tenderly handled.

243. View off the Lizard.

By Boase Smith.

Fine water-colour drawing of this bold bit of scenery.

244. Rhododendrons.

By Hester J. Sterling.

245. Haymaking on Banks of Thames.

By F. G. Coleridge.

A beautiful little water-colour drawing.

246. Tug Speaking to a Barque off Falmouth.

By Boase Smith.

247. Moonlight on the Helford River.

By Boase Smith.

248. Dead Robin and Snowdrops.

By F. Clapham.

249. Off Trebah Bay.

By Boase Smith.

250. View in New Zealand.

By F. Ramson.

Water-colour drawing by a resident artist in Dunedin.

251. Eight Sepia Sketches of Cornwall.

By J. H. B. Pym and Boase Smith.

252. Head of Girl.

By Knewstub.

A powerful drawing in water-colour, very much in the manner of Rossetti.

253. View off the Lizard.

By Boase Smith.

Water-colour drawing.

254. Three Sketches of Middleton.

By Julia Wedgwood.

Lovely little water-colour drawings of a lovely old home.

255. Three Sketches of Middleton.

By Julia Wedgwood.

More water-colour recollections of a hallowed shrine.

256. A Setting Sun.

By Allan Barrand.

A clever water-colour drawing, exhibited at Dudley Gallery, 1878.

257. "Darby and Joan."

By Kate Greenaway.

An early water-colour drawing by this charming artist, and engraved in the *Illustrated London News*, &c.

258. Frigate Letting out Sails.

By J. Whicheo.

A clever water-colour drawing, full of life, movement, and colour.

259. Grand Canal, Venice.

By T. B. Hardy.

Sun rising over the Lido. Water-colour drawing, formerly belonging to John Ruskin, signed and dated.

260. Portrait of Lord John Russell, ætat. twenty-one.

By E. W. Frost, R.A., 1810-1877.

261. Foxwold.

By G. Croker Fox.

Water-colour drawing of the house and terrace, taken in 1886.

262. Otford.

By G. Croker Fox.

Water-colour drawing of the ruins of Archbishop Warham's Palace.

263. Ightham Moat.

By G. Croker Fox.

A water-colour drawing of this beautiful old Kent house.

264. Kensington Gardens.

By Nafel.

A water-colour drawing by this well-known master.

P

265. Fountain at Penjerrick.*By G. Croker Fox.*

A water-colour drawing, taken in 1882 from the lower gardens at Penjerrick, the home of Caroline Fox.

266. The Pilgrim Monk.*By John Frederick Lewis, 1805-*

A powerful water-colour drawing by this fine artist of a Spanish Monk kneeling, probably done between 1834 and 1837, when Mr. Lewis produced his finest Spanish pictures. In 1855 he succeeded Copley Fielding as President of the Water-Colour Society. In 1859 he was elected an Associate of the Royal Academy. This sketch was presented to Foxwold in 1886 by John Marmaduke Teesdale, the well-known art collector.

266A. The Letter of Introduction.*By Keelby Halswelle, A.R.S.A., 1863.*

A very charming water-colour sketch by this artist, and bought from the Gibson-Craig Collection in 1887.

266B. Juliet M. Backhouse, neé Fox.*Painted by Samuel Laurence.*

A life-size oil sketch in profile by Laurence. A very noble head, finely drawn and carefully modelled.

China and Curiosities.



267. Corean Jar and Cover, 22 inches high, with allegorical figures of the Deity, the Sun, Moon, Water, and the Evil One modelled round.
268. Pair of Mason's China Pot-Pourri Jars and Double Covers, with dogs on top. Very fine, 23 inches high.
269. Two Japan Vases, in blue and white, with lacquer birds in colours and gold, and standing 47 inches high.
270. Marie Antoinette.
Terra-cotta bust by Lord Ronald Gower.
271. A Sister of Mercy.
Terra-cotta full-length figure by Dalou, presented by James Staats Forbes.

272. Two Oriental Jars and Covers, from the Nicolle Collection. Each 24 inches high.

273. Seal of Queen Anne.

A large cornelian, 1 inch wide, set into a gold back, and engraved with the crown and royal shield and A. R. surrounded by diamonds, and on the gold plate at back is engraved "Anne Regina, 1710." The seal is held in a forked handle set with rubies and diamonds, and was bought from Bryce Wright, the mineralogist, in 1886.

274. Six Netsukies.

Fine specimens of these curious carvings.

275. Crown Derby Tea Service, with the written D mark. Forty-five pieces, complete.

276. Repoussé Silver Cigar Case.

Formerly belonging to T. Plumpton Tindale, and a beautiful specimen of this kind of work, the subject being one of Watteau's scenes.

277. Six Battersea Enamel Boxes.

278. Sèvres and Silver-Mounted Snuff-Box.

279. Carved Indian Ebony Screen.

Four folds, with native illuminated pictures on each.

280. Worcester Two-Handled Cups.

On one side "Thomas Tindle, 1792."

281. Silver-Gilt Seal, set with Turquoises,
with figure of a man in armour, from the
Winter Palace, Russia, and given by the late
Sir Philip Rose, Bart.

282. Eight Pieces of Japanese Cloisonné
Ware.

Vases, Lamp-Stands, Bonbonnières, and In-
cense-Burners. Very fine specimens.

283. Oriental Jar with Toad Cover.

A very fine specimen, 19 inches high.

284. Oriental Dish.

A beautiful work, with very fine colouring
21 inches in diameter.

285. Bronze and Gilt Candelabra.

Good specimen of the "Empire," with a figure
of "Victory" holding wreath.

**286. Sèvres Inkstand and Tray, in six
pieces. Very fine specimen.**

287. Old Worcester Inkstand.

With view of the Gate of Kirkham Priory,
Yorkshire.

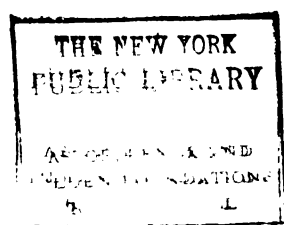
**288. Corean Goddess on Sacred Tor-
toise.**

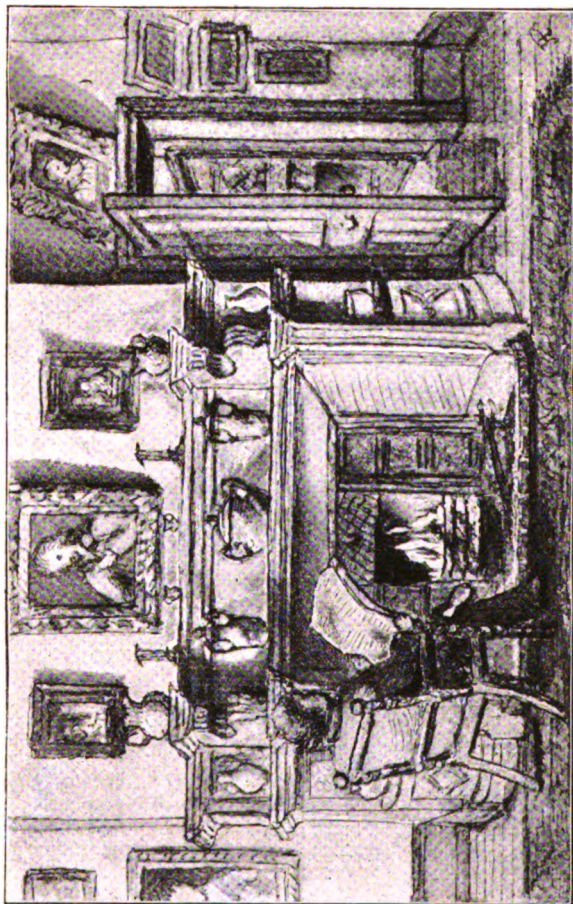
A good specimen of this curious work, 9 inches
long by 5 inches high.

289. Blue Agate Cup.

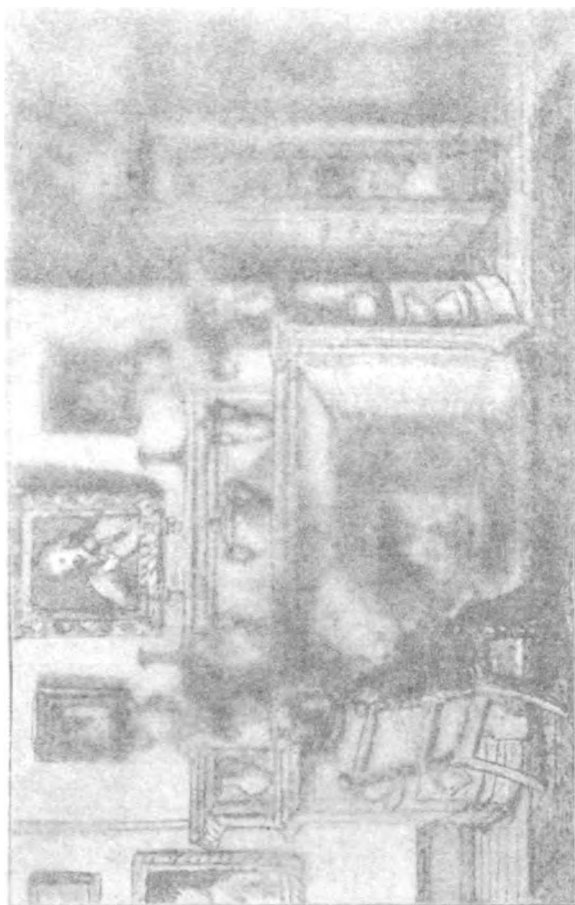
Cut from the solid stone, $3\frac{1}{2}$ inches by $1\frac{1}{2}$ inches, and given by the Earl of Northesk.













5.

The Dining-Room.

—o—

"Is it a party in a parlour?
Crammed just as they on earth were crammed,
Some sipping punch, some sipping tea;
But, as you by their faces see,
All silent and all damned."

*Expurgated Stanza from the Original Edition
of "Peter Bell" by Wordsworth. London.
8vo. 1819.*



Q



The Dining-Room.

290. Richard Brinsley Sheridan.

1751-1816.

Painted by Sir Joshua Reynolds, P.R.A., 1723-1792.

This charming portrait is a half-length seated, with three-quarters face turned to the left; the left hand is raised and thrust in the breast of the coat, the right arm resting on the chair. It is on canvas, and measures $29\frac{1}{2} \times 24\frac{1}{2}$ inches.

It is as fresh and pure as the day it left the studio in Leicester Fields, when, or soon after, it passed into the hands of an old Worcestershire family, from whom in 1879 it became the property of the present owner.

In 1880 it was mezzotinted by Mr. Hubert Herkomer, A.R.A., as a private plate and a labour of love, who, after pulling one impression on satin and a few on paper, destroyed the plate.

It was exhibited in 1882 at the Exhibition of Old Masters at Burlington House, when Mr. Sala, in his review of the Collection in the *Daily Telegraph*, on January 2nd of that year, said: "One of the brightest gems in this gallery

is the half-length of Richard Brinsley Sheridan (17). The illustrious orator, dramatist, and wit is depicted in a sitting posture; and that which to modern eyes appears the quaintness and formality of late eighteenth-century costume—the brown coat and waistcoat, the wig, the laced ruffles—is all absorbed by the astonishing versatility of character and play of expression in the features. It is Sheridan in his strength and validity of genius."

When it was determined to bring together a collection of Sir Joshua Reynolds' works for exhibition at the Grosvenor Gallery in 1883-84, this picture was once more shown, occupying a very honoured place at the end of the Great West Gallery.

In again speaking of it, the *Daily Telegraph* said: "We turn to the marvellously graphic portrait of Richard Brinsley Sheridan—handsome, graceful, animated—painted long before the brilliant dashing Irishman, who with his sword won his lovely bride, had degenerated into 'Old Sherry,' harassed by duns, pursued by bailiffs, and rebuked for his unbusinesslike habits by the decorous Mr. Whitbread."

The *Times*, in its criticism of the Exhibition, on the 4th January 1884, said: "The half-length of Sheridan is a vivid representation of the full, lively, sensuous face of the brilliant orator and dramatist, who, at the time this portrait was painted, 1789, was beginning to make his friends forget his triumphs as a speaker in their anxiety about his friendship with the Prince of Wales. There is a pathetic interest about all the pictures which date from this and the following year, for

it was within a few months after Sheridan's last sitting that Sir Joshua lost the sight of his left eye. He worked on for a while, however, with such assiduity as was possible; but one is not surprised to find that the pocket-books, with their entries of sitters, soon come to an end; that his friends describe him as doing little henceforth but cleaning or re-touching a picture; and that he writes to Sheridan in the next January, 'There is now an end of the pursuit; the race is over, whether it is won or lost.'

291. Sir Joshua Reynolds, P.R.A.

Painted by himself in old age.

This most interesting picture is a life-size head in profile turned to the left. It is on canvas, and measures $13\frac{1}{2} \times 11\frac{1}{2}$ inches. It was exhibited by its late owner, Mr. Anderdon of Brook Street, at Burlington House in 1879, and in the same year was sold to its present owner at Christie's. In 1883-84 it excited great attention at the Grosvenor Gallery.

292. Sketch for "Robinetta."

Painted by Sir Joshua Reynolds, P.R.A.

This is an original sketch in oil of a girl seated, with landscape background, feeding a robin perched upon her shoulder. It is on canvas, and measures 29×24 inches, was painted in 1786, and exhibited at the Grosvenor Exhibition of Reynolds' pictures in 1883-84.

293. Babe in the Wood.

Painted by Sir Joshua Reynolds; P.R.A.

An oil sketch of a young girl seated with her head resting on her arms. It was painted about 1770 on canvas, and measures $29\frac{1}{2} \times 24$ inches. The origin of this picture is thus told in Taylor's "Life of Sir Joshua Reynolds:"—"It was the painter's custom on meeting a picturesque beggar in the street to send him or her to his house to sit for a fancy picture; and Northcote, who sat at work in the next room, would often hear the voice of a child saying, 'Sir, sir, I'm tired.' It happened once, as it probably often did, that one of these little sitters fell asleep, and in so beautiful an attitude, that Sir Joshua instantly put away the picture he was at work on, and took up a fresh canvas." He afterwards combined the two sketches on one canvas, the result being the well-known picture of the "Babes in the Wood," formerly the property of Lord Palmerston. This sketch was shown at the Reynolds Exhibition at the Grosvenor Gallery in 1883-84.

294. Charles, Prince of Wales, afterwards
Charles II. 1630-1685.

Painted by Daniel Mytens, 1590-

A pure and untouched portrait, evidently painted throughout by the master's hand. The Prince, in a beautifully slashed crimson dress with gold ornaments, faces the onlooker, with his plumed hat in his right hand, the head thrown somewhat back, and a charmingly boy-

like and yet dignified expression on his face. The modelling and colouring of the hand is worthy of notice. The picture is three-quarters size, and on canvas.

A reference to Vandyck's celebrated picture of the "Children of Charles I." at once establishes the identity of this portrait.

295. Eleanor Gwynn. 1650-1687.

Painted by Simon Verelst, 1664-1710.

A half-length portrait of this fascinating lady, in which she is dressed in a red robe and white chemise tied with green ribbons, and exposing the bust. She wears large pearls in her hair (which is elaborately dressed) and round her neck.

This painter was much employed by Charles II. and his Court, and was paid higher prices for his work than had ever before been obtained. The peculiarity of the present portrait is the absence of any flowers, with which he almost invariably crowded his canvases; but it is finished with all that minuteness and labour for which he was known. It was in reference to his general habit of introducing flowers into his pictures that Prior wrote the following flattering lines:—

"When famed Verelst this little wonder drew,
Flora vouchsafed the growing work to view;
Finding the painter's science at a stand,
The goddess snatched the pencil from his hand,
And finishing the piece, she smiling said,
'Behold one work of mine, that ne'er shall fade.'"

This picture is painted in oval on a square canvas, and is signed by the painter.

296. Hastings Church.

Painted by

A capital picture drawn from the north, looking down on the roof of the old church. It is on mill-board, and measures 13 × 8 inches.

297. Peasants Driving Donkeys.

Painted by Philip James de Loutherberg, 1734-1812.

A good specimen of this artist's work, from J. H. Anderdon's sale at Christie's in 1879.

298. Escape of St. Peter.

*Painted on panel by David Teniers the Younger,
1610-1694.*

"Interior of a guard-room, the centre of which is occupied by a party of four military men, disposed round a table, gambling. One of them, wearing a buff jacket, a red sash, and a drab hat with feathers, is seated with his back to the spectator; his right-hand comrade wears a fur cap and a brownish grey jacket; while a third, sitting on the opposite side of the table, has on a helmet; their attention is directed to a young man in a purple dress, who is about to cast the dice from his hand. On the right are a red mantle and some armour lying on the ground, and, more retired, are two men at a fire. On the opposite side are a suit of armour on a stand, a drum, and a helmet; and through a doorway, in the back of the room, is seen an angel delivering St. Peter from prison."

—*Smith's Catalogue Raisonné*, Part iii.

The anachronism of dress in this fine picture calls to mind a Holy Family at the Hague, where one of the Wise Men is seen presenting the Holy Child with a capital working model of a Dutch Seventy-four !

299. Two Oil Sketches of Girls' Heads.

Painted by Jean Baptiste Greuse, 1726-1805.

Two charming studies, presented by the painter to the Lady Powys of his day, from whose family they passed into the collection of the Rev. J. Burleigh James, the well-known print collector, from whom the present owner obtained them. Although not highly finished, they are good examples of this painter's manner and grace in dealing with such subjects.

300. Horace N. Pym.

Painted by William Blake Richmond.

Painted in 1875, and etched by W. Wise.

301. A Cornish Wave.

Painted by E. C. Jackson.

Bought from the Dudley Gallery Exhibition in 1878.

302. A Flower-Piece.

Painted by John Baptiste Monnoyer, 1635-1699.

On panel, and a fair example of this master.

R

303. Eton from the River.

Painted by J. M. W. Turner, R.A., 1775-1851.

A lovely specimen of the great master's work, probably painted about 1810. To the right the grand old trees are just showing the first tints of autumn, whilst in the background the solemn towers arise, the luminous river flowing in front, giving a glowing and truthful reflection of this pure bit of English scenery. The whole picture is suffused with a golden glow painted with the most inimitable skill.

Although the world is now well up in the history of the painter, the following story, told in the *Times* some years since by Mr. Charles W. Radclyffe, of Birmingham, may perhaps be repeated:—

“My first introduction to him—many years ago, through the kindness of my friend J. T. Willmore—may be of interest. The dark, dingy old house in Queen Anne Street, where Turner lived, is familiar to most of us. I knocked at the door, which was opened by an old woman, whose head was enveloped in a dense mass of flannel and linen. Turner was at home. I was ushered into a small room on the right of the hall. After some little nervous suspense the door opened; a small man appeared, with greyish hair, beetling eyebrows, and such a pair of small, keen, grey eyes as I had never seen before, and never shall see again. He had on a dirty apron reaching nearly to his chin, sleeves of the same dirty white on his arms, and a trowel in his right hand; his hands and face well smeared with brick-dust. This was the great

Turner. He exclaimed as he entered, 'What do you want? Don't you see I've got a brick-laying job in hand?' After some little talk, he said, 'I suppose you wish to see the gallery.' He kindly took me into it, and told me to come whenever I felt inclined, but he said, 'Mind and don't give her anything'—alluding to the old woman who let me in."

304. Sir Lewis Dive.

Painted by Nicholas Hilliard, 1547-1619.

A small half-length portrait on panel of a Bedfordshire knight, who was one of the officers holding Calais for Mary I. when it was taken from the English, with his crest and arms painted with the utmost elaboration on the right, whilst on the left is inscribed "Anno Domini 1570. Ætatis Suxæ 32. S^r Lewis Dive of Bromham High Sheriff of Beds A^o 1579 × 1583 marr^d. Mary D^e of Walter Strickland of Siser co. York." He is dressed in a white embroidered coat and ruff, over which his red beard is straightly combed.

305. The Music-Lesson.

Painted by Jean Baptiste Simeon Chardin, 1701-1779.

A brilliant example of this artist, whose conversation-pieces are represented with great fidelity, simplicity, and finish. He has been called the French Hogarth, and in the Gallery of the Louvre are some capital examples of his work.

306. The Reading-Lesson.

Painted by Jean Baptiste Simeon Chardin, 1701-1779.

A tender study of an aged woman teaching her grandchild to read. The careful painting of the accessories of the room are worthy of attention.

307. The Tapestry-Workers.

Painted by Jean Baptiste Simeon Chardin, 1701-1779.

An exceedingly clever work by this fine painter, showing in a graphic manner the actual process of the manufactory, the contemporary costumes being very carefully drawn.

308. Hogarth and his Friends.

Painted by himself, 1697-1764.

A curious picture of Sir James Thornhill, the painter's father-in-law, seated with a group of smokers, and Hogarth himself leaving the room; the detailed furniture of the room being minutely painted. Purchased from the Anderdon Sale at Christie's in 1879.

309. Two Dutch Interiors.

Painted by Adrian Vanderburgh, 1693-1733.

Two highly-finished cabinet pictures painted in the manner of Metz, whom this artist imitated. They are both signed by the artist, and came from the Nicolle Collection in Jersey.

309A. Portrait of an Old Woman.

Painted by Albert Cuyp, 1606-167.

A wonderful little portrait of an old woman in a black dress, with white collar and cape. It is on panel, measuring 11 x 13 inches, and is signed by the artist. It was bought in 1887 at the Somervell Sale at Christie's.

309B. The Protector Somerset.

After Holbein.

A clever copy of Holbein's well-known portrait. It is on copper, and came from the Gibson-Craig Collection.

310. Catherine Bora, wife of Martin Luther.

Painted by the German School.

A very beautiful portrait painted in the manner of Holbein. It is on panel, and measures 10 x 14 inches. The sitter is painted to her waist, and is dressed in a white coif, black dress, and embroidered belt. Catherine Bora was a nun, who, having left her convent in 1524, married Luther in 1525, he having thrown off his monastic dress at the same time. He was at the time of his marriage forty-one years old. They lived together at Wittenberg until 1546, when Luther repaired to Eisleben, where he died. This portrait in all probability accompanied him during this separation from his family, and is full of the deepest historical interest. It formerly belonged to Mr. Gibson-Craig of Edinburgh.

311. Portrait of a Lady.

Painted by Hans Holbein, 1498-1554.

An exquisite little picture by this great master of the head of a lady in a black dress and white cap. It is dated 1548, is on panel, and measures $7\frac{1}{2} \times 8$ inches. It was formerly in the collection of the late Mr. Gibson-Craig of Edinburgh, and was bought at his sale at Christie's in 1887.

312. Boy Throwing Ball.

Painted by Sir Thomas Lawrence, P.R.A., 1769-1830.

A charming example of this master, with a spirit and vivacity in the child's face and figure he has rarely attained. Purchased from the collection of the late Thomas Landseer, R.A., in 1880.

313. Battle Scene.

Painted by Joseph Parrocel, 1648-1704.

A fine and spirited picture, full of movement and life. Formerly in the Tindale Collection.

314. James, Duke of York. 1633-1701.

Painted by Sir Peter Lely, 1617-1680.

Formerly belonging to Sir David Wilkie. A life-size three-quarter length of the Duke, facing the spectator.

315. Lady Chesterfield.

Painted by Sir Peter Lely, 1617-1680.

Formerly the property of Sir David Wilkie,
and bought from the Lucas Collection by the
present owner.

316. Three Jars in Mason's Ware, dark
blue, with gold butterflies.

317. Japanese Bronze Pot, with Cover,
and elephant-head handles.

318. Japanese Bronze Kylin, very beautiful
specimen.

319. Japanese Bronze Candlestick.
Warrior holding a spear.

320. Japanese Bronze Candlestick.
Snake on mat, with lotus flower in mouth, and
frog *en attendant*.

321. Japanese Bronze Vase.
With kylin for handles, 13 inches high.

322. Japanese Bronze Crab.**323. Japanese Bronze Vase.**

With kylins for handles. Very fine specimen,
13 inches high.

324. Cocoa-Nut Cup.

Set and lined with silver. Formerly belonging
to T. Plumpton Tindale.

325. Silver Warping Cup.

Presented by the County of Lincoln to John
Tindale, 1831.

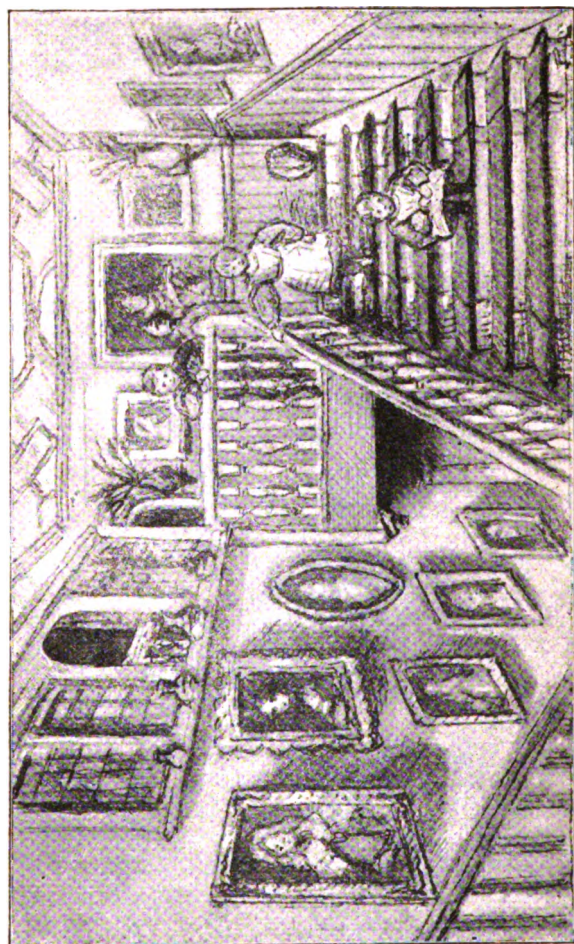


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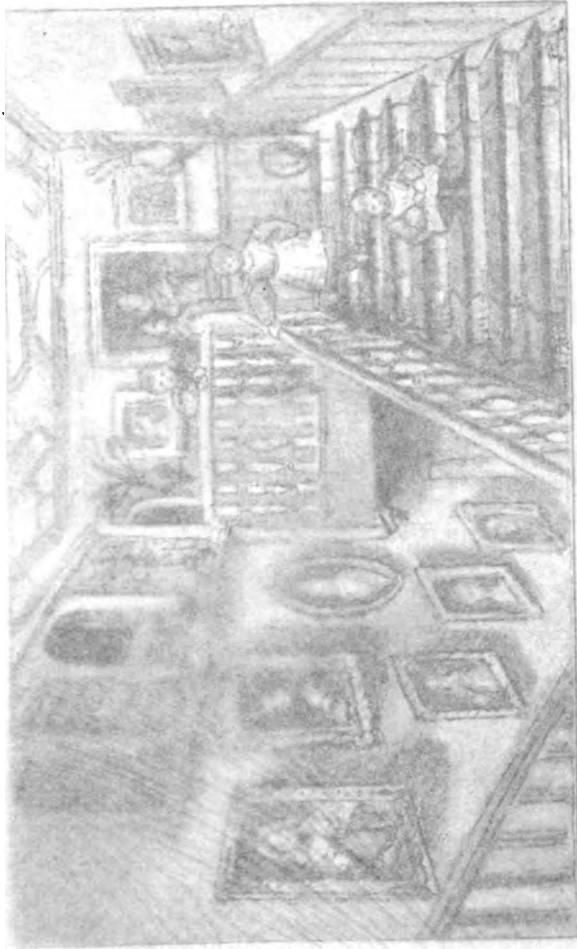
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1874

1874





6.

The Staircase.



" And all round the candle the crooked shadows come,
And go marching along up the stair.

" The shadow of the balusters, the shadow of the lamp,
The shadow of the child that goes to bed ;
All the wicked shadows coming tramp, tramp, tramp,
With the black night overhead."

—R. L. STEVENSON.



S



The Staircase.

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326. Anne de Gonzague de Cleves.

1616–1684.

Painted by Govert Flinck, 1614–1660.

A three-quarter life-size portrait of the Princess Palatine, dressed in black velvet, lace, and jewels.

327. Head of an Old Man.

After Balthasar Denner, 1685–1747.

A clever and faithful copy on china of the original picture in the possession of H. M. the Queen.

328. Cumberland Hills.

Painted by William Collins, 1788–1847.

A pleasing picture of rustic children, with a background of distant hills, by this truly English artist. Signed by the artist, "W. Collins, 1846."

329. George Morland and Friend a Fishing.

Painted by himself, 1764-1804.

A clever picture, containing as the principal figure the painter himself, dressed in white, baiting his hook. It is on panel, and the likeness of himself has been engraved with some variations, a copy of which is inserted in vol. ii. p. 338, of the extra-illustrated copy of "Nollekin and his Times" in the Foxwold Library.

330. The Abbé Raynal. 1711-1796.

Painted by Nathaniel Hone, R.A., 1718-1784.

A characteristic portrait of the well-known socialist and philosophical writer of the eighteenth century, whose writings were to some extent one of the more immediate causes of the outbreak of the French Revolution. One of his best known books, the "Histoire Philosophique," was in 1781 burnt by the common executioner, upon which Carlyle observes: "He set out on his travels as a martyr. It was the last book that had such fire-beatitude,—the hangman discovering now that it did not serve" ("French Revolution," vol. i. p. 70). Upon the beginning of the Revolution he was elected the representative of Marseilles to the States-General. This he declined on the ground of advancing years, but really because his opinions had changed. In May 1791 he sent a letter to the President of the National Assembly setting out these altered views. He managed to live safely through the Reign of Terror, dying at a friend's house at Chaillot in March 1796.

This picture was probably painted in England about 1781-82, is on canvas, measuring $29 \times 24\frac{1}{2}$ inches. The Abbé is in profile, looking to the right, and wears his clerical dress. It was formerly the property of Lord St. Leonards, and was bought at the sale at Boyle Farm in 1886.

331. Portrait of a Gentleman.

Painted by William Hoare, 1707-1792.

A capital picture of a half-length figure dressed in a wig and red coat, painted by Hoare of Bath. This painter was one of the original members of the Royal Academy upon its formation, and was the father of the well-known Prince Hoare, the painter and foreign correspondent for the Royal Academy. This portrait was formerly the property of Mr. Gibson-Craig of Edinburgh, and measures 24×30 inches.

332. Sir Robert Walpole, afterwards First Lord Orford. 1676-1745.

Painted by Jean Baptiste Van Loo, 1684-1746.

A three-quarter portrait of this celebrated Minister painted in his peer's robes, in full face, with his right hand, ungloved, resting on his hip, whilst his left hand, gloved, holds the other gauntlet, his coronet on the table by which he stands.

This picture was formerly a full-length, but was injured by fire at Houghton, when it was consequently excluded from the sale of Lord

Orford's pictures to Catherine of Russia, and was eventually sold at Christie's.

Van Loo was a very popular painter in England, and largely patronised by the celebrated people of his time.

333. Charles II., when young. 1630-1685.

Painted by Adrian Hanneman, 1611-1680.

A full-length portrait of the Prince by this artist, who closely imitated Vandyck in his style. The details of the dress and accessories are all apparently by the same hand.

334. Portrait of Sir John Medina.

Painted by himself, 1660-1711.

This painter is but little known in England. He was a scholar of Francis du Chatel, and afterwards studied the works of Rubens. He came to England in 1680, where he painted with great success. By Lord Leven's invitation he visited Scotland, where he painted portraits of most of the Scotch nobles. He was knighted by the Duke of Queensberry, then Lord High Commissioner. One portrait of himself by his own pencil hangs in the Florence Gallery; and this highly interesting picture came from the Gibson-Craig Collection, being bought at Christie's in 1887, Mr. Woods remarking at the time that it was of such exceptional interest that it should have found a place in the National Portrait Gallery.

The artist, holding a portfolio, looks directly at the spectator. It is the head and shoulders only, and measures 25 x 30 inches, and is signed by Sir John Medina.

335. The Bell-Ringers.

A clever panel of ringers ascending the belfry stairs, to peal the Christmas bells.

336. Head of a Magdalene.

Painted by Guido Reni, 1575-1642.

A noble head by this great painter, of a woman weeping over a skull she holds in her hands. The picture is very dark in tone, but in a good light the beauty of her auburn hair is seen to advantage. Formerly in the Tindale Collection.

337. Italian Landscape.

Painted by John Francis Van Bloemen, 1656-1740.

A picture which explains why the Society of Flemings at Rome gave the painter the name of Orizonti, on account of the beauty and delicacy with which he painted the distances in his landscapes.

338. Portrait of an Officer.

Painted by Robert Edge Pine, 1742-1790.

A half-length life-sized portrait of an officer in a cocked hat, with one hand on a sword, and the other pointing to a statue of Mars in the distance. A curious and clever picture.

339. Shipping on the Thames.

Painted by Francis Smith, -1779.

Formerly in the collection of the late Thomas Plumptre Tindale.

340. The Concert.

Painted by Edward Penny, 1714-

A picture much in Hogarth's manner, whose style, subjects, and colouring Penny was supposed to affect. Penny was a Cheshire man, and studied under Hudson.

341. Marchese Spinosa and Child.

After Vandyck, by Samuel Laurence.

A clever and conscientious copy by this fine artist. Bought at his sale in 1884.

342. An Old Sea-Captain.

Painted by John Zoffany, R.A., 1735-1772.

A telling portrait of a now unknown sitter, painted in Zoffany's best manner.

343. Breton Peasant Girl.

Painted by Frederick Walker, A.R.A.

The head of a pretty peasant child, painted life-size in the costume of the country, and bought at the artist's sale.

344. William, Prince of Orange.

1650-1702.

Painted by Anna Maria Schurmans, 1607-1678.

A life-size portrait to the knees of the Prince of Orange (afterwards William III. of England). It is signed by the many-gifted artist, who was a personal friend of the Prince.

345. H.R.H. Frederick, Prince of Wales.

1706-1750.

Painted by John Wootton, 1720-1765.

A small replica of the large picture at Marlborough House. The Prince is riding a pony, dressed in black surtout and cocked hat. He was the son of George II. and father of George III., and was killed by the effects of a blow from a cricket-ball in 1750. The scurrilous epitaph written on him is well known :—

" Here lies Fred,
Who was alive, and is dead.
Had it been his father, I had much rather.
Had it been his brother, why better than another.
Had it been his sister, no one would have missed her.
But since it is only Fred,
Who was alive, and is dead,
Why there's nothing more to be said."

346. Shipping in a Calm.

Painted by Peter Monamy, 1670-1749.

A transparent and sunny little picture, the ships drawn with the utmost precision and exactness.

T

347. Sir John Vanbrugh. 1666-1726.

Painted by

Well known as a playwright, wit, and architect. It is in the latter capacity that he is now best remembered, having built Castle Howard, East-bury, for Bubb Doddington, and afterwards destroyed by Lord Temple; Oulton Hall, Cheshire; Duncombe Hall, Yorkshire; and, last but not least, the palace of Blenheim for the Duke of Marlborough. It was upon him that some wit wrote the well-known epitaph:—

" Lie heavy on him, Earth, for he
Laid many a heavy load on thee."

This portrait is a three-quarter length. A standing figure dressed in a crimson surtout with lace ruffles, cravat, and a large peruke, with a pair of compasses in his right hand, he is drawing on a plan held in his left hand and partly resting on a table. It is probably painted by Jonathan Richardson or John Riley.

348. Captain Frederick Marryat, R.N. 1792-1848.

Painted by William Simson, 1800-1847.

A characteristic head of the well-known author of "Peter Simple," "Mr. Midshipman Easy," and those charming sea-stories which, smelling of the sea, delighted the youth of the last quarter of a century, but which are not half enough read or appreciated in these degenerate days. This portrait was probably painted about 1830, and has been engraved.

349. Bronze Stork Eating Frogs.

A fine piece of Japan work, 40 inches high.

350. Two China Gourd Vases.

With flowers on yellow ground, mounted on carved ebony stands, and each 28 inches high.

351. Old English Carved Oak Chest.

Formerly belonging to T. P. Tindale.

352. Two Japan Crackle Jars, with figures
of horsemen and soldiers round them, each
20 inches high.

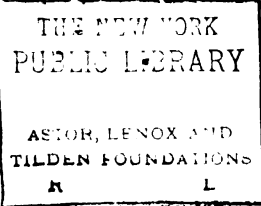
353. Merlin and Vivien.

Etching by Lalause, after Burne Jones.

354. James Northcote, R.A.

In old age by F. C. Lewis, after Harlow.

355. Four China Seats, of various shapes
and designs.





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7.

The Corridor.

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"Life is but a Passage!"





The Corridor.

356. Ale-House, Lynmouth.

Painted by Charles James Mathews, 1803-1878.

A clever oil sketch by the great comedian, and bought at his sale in 1878. On the back is pasted his autograph description of the picture.

357. Wood near Arundel.

Painted by Charles James Mathews, 1803-1878.

A sketch in oil by this versatile man, from whose sale it was purchased in 1878. An autograph description of the work is on the back.

358. The Keeper's Shanty.

By J. Hoge.

A clever little study by a rising artist.

359. Child with Flowers in Forest.

By Richard Westall, R.A., 1765-1836.

A cabinet picture by this once popular artist, who had for one of his pupils the Princess Victoria, now H.M. the Queen.

360. Old Bath Bridge.

Painted by

A clever old picture on panel by an unknown artist, and formerly in the possession of T. Plumptre Tindale.

361. Southwold Harbour.

Painted by F. Grace.

Exhibited in the Dudley Gallery, 1876.

362. Cattle and Landscape.

Painted by W. Skayer and Wilson.

363. Girl Reading by Candlelight.

Painted by Godfrey Schalcken, 1643-1706.

Engravings.



364. Earl of Aberdeen.

By Charles Turner, after Sir Thomas Lawrence.

Open-letter proof.

365. Thomas William Coke, Esq., M.P.,
afterwards Lord Leicester.

By Charles Turner, after Sir Thomas Lawrence.

Open-letter proof.

366. A Quaker (Gurney).

R. Houston, delin. et fecit.

Very fine and rare. Beneath it is as follows:—

" Virtue unfeigned, Simplicity, and Truth,
These are the pride of Age, the grace of Youth.
'Tis not the Hat or Coat; the Wise will scan
What dwells within. This recommends the Man."

367. William Etty, R.A.

By himself, engraved by C. W. Wass.

India proof before all letters.

U

368. John Hampden.

By Houbraken.

369. Charles I.

By Sir Robert Strange, after Vandyck.

370. John Pym.

By Houbraken.

371. Abbé Liszt.

By Lowes Dickinson, after Hayter.

Presentation autograph copy by the engraver.

372. John Philpot Curran.

By J. R. Smith, after Sir Thomas Lawrence.

373. John Milton.

By James Faed, after John Faed, R.A.

India proof before all letters, from the Lucy Sale.

374. John Hoppner, R.A.

By Charles Turner, after John Hoppner.

Open-letter proof.

375. Duke of Wellington.

By P. Bacon, after T. J. Barker.

India proof before all letters.

376. Earl of Beaconsfield, K.G.

By R. Josey, after H. Weigall.

Open-letter proof.

377. Napoleon à Fontainebleau, 31 Mars
1814.

By Jules Francois, after Paul Delaroche.

Open-letter proof.

378. Ernesta Bisi.

By V. Aramini, after picture by herself.

379. Nicholas I.

By L. H. Robinson, after George Dawe, R.A.

Proof before all letters.

380. Alfred Tennyson.

By M. Julien.

Proof.

381. Children of Charles I.

By Sir Robert Strange, after Vandyck.

382. Lord Hatherly.

By Julia M. Cameron.

383. Hugh Miller.

*By W. and T. Bonnar, after
William Bonnar, R.S.A.*

384. Horace Vernet.

By Baugniet, 1837

385. Georgina, Duchess of Devonshire.

By H. Meyer, after J. Jackson.

Open-letter proof.

386. Richard Owen.

By W. Walker, January 1, 1852.

387. Paul Delaroche.

By Baugniet, 1837.

388. Earl of Derby.

Proof.

389. C. E. Briseaux, Architect.

By J. G. Will, del. et sculp.

390. Rajah Brooke of Sarawak.

Proof before all letters.





8.

The Ash-Room.



" In the darkness, houses shine,
Parents move with candles ;
Till on all the night divine
Turns the bedroom handles."

—*A Child's Garden.*





The Ash-Room.

Engravings.

391. Oliver Cromwell.

By Charles Turner, after W. Faithorne.

392. The Misers.

By Richard Earlom, after Q. Matsis.

From the Lucy Sale.

393. Sir Walter Scott.

After Raeburn.

Proof before all letters.

394. Madam Malibran.

Proof before all letters.

395. Griffin and Ben Jonson.

After Peter Van Bleek.

Very rare and curious.

X

396. Knole.

Water-colour drawing.

By G. Croker Fox.

397. Hever Castle.

Water-colour drawing.

By G. Croker Fox.

398. Westerham.

Water-colour drawing.

By G. Croker Fox.

399. Child Feeding Birds.

Proof engraving.

By Sir J. E. Millais, R.A.

400. Fishmonger's Shop.

By Macbeth, after Frederick Walker.

India signed artist's proof before all letters.
Given by Frederick Lehmann, the owner of the
original picture.

401. Shepherd Tending Sheep.

Proof Etching by George Richmond, R.A., 1809-

An india proof of a private plate, etched under
the influence of William Blake—"Sweet visionary
Blake"—and presented by the artist in 1883.
His son, Inglis Richmond, in writing with it,

says:—"Here is 'The Shepherd,' painted, or rather etched, in the company of Blake, Palmer, Linnell, and 'Finch,' also Calvert, a 'very early' Richmond, quite fifty-five years old: full, I think, of pastoral meditation and gentle love of nature."

402. James Northcote.

By H. Kingsbury, after Prince Hoare.

403. The Father's Admonition.

By L. Schiavonetti, after F. Wheatley, R.A.

404. Charlotte Brontë.

By J. C. Armitage, after George Richmond.

India proof.

405. Mr. Blanchard, Mrs. Davenport, and Miss M. Tree.

After and by C. Clint, A.R.A.

406. Christening of the Dauphin before Louis XIV.

By N. de Larmessin, after A. Watteau.

Fine proof before all letters.

407. Last Hours of a Condemned.

A finely hand-coloured print.

408. Ball at Versailles in 1763.

By F. N. Martinet, after M. A. Slodes.

408A. Robert Baxter.

India proof mezzotint, after Hubert Herkomer, A.R.A.

An early proof impression of this characteristic portrait of a great lawyer and philanthropist, mezzotinted from Mr. Herkomer's painting, which hangs in the Board-Room of the Metropolitan District Railway Company.



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PUBLIC LIBRARY

ASTOR, LENOX AND
TILDEN FOUNDATIONS
R L









9.

The Guest-Chambers.



" In bed we laugh, in bed we cry,
And, born in bed, in bed we die ;
The near approach a bed may show
Of human bliss and human woe."

—DR. JOHNSON.





Large Guest-Chamber.

Framed Engravings, Drawings, &c.

409. H.R.H. the Prince of Wales.
By F. Holl.

410. H.R.H. the Princess of Wales.
By F. Holl.

411. H.R.H. the Princess Alice. 1878.
By F. Holl.

412. H.R.H. the Princess Louise. 1874.
By F. Holl.

These are fine india proofs from the private
plates belonging to H.M. the Queen.

412A. H.R.H. the Princess-Royal.
By E. M. Ward.

Coloured print.

413. H.R.H. the Duke of Kent.

By J. Bacon.

Presented by H.R.H. the Princess Louise.
The following letter from Lady Sophia Macnamara is framed with the picture :—

" KENSINGTON PALACE,
January 20th.

" DEAR MR. PYM,—The Princess Louise desires me to send you the accompanying print of the Duke of Kent. H.R.H. thinks you may not have one amongst the collection of prints you showed her when she was at your house."

414. James, Lord Gambier.

By Bartolossi, after Beechey.

415. Walter Scott, Esq.

By W. Evans, after Raeburn.

416. Apotheosis of Princess Augusta.

By Sir Robert Strange, after West.

417. Archbishop Trench.

By Samuel Laurence.

Original crayon drawing, and bought at the painter's sale.

418. Richard Brinsley Sheridan.

By H. Herkomer, after Sir Joshua Reynolds.

Proof from private plate.

419. W. M. Thackeray.

By Holl, after Samuel Laurence.

India proof.

420. Thomas Carlyle.

By Caroline Fox of Penjerrick.

Original crayon drawing, and given by her sister, Anna Maria Fox.

421. Warren Hastings.

By W. Say, after Thomas Lawrence.

422. S. Martinus Turonensis Episcopus.

By Peter de Jode, after Jordaens.

423. Charles James Fox, Lady Sarah
Lenox, and Lady Susan Strang-
ways at Holland House.

By James Watson, after Reynolds.

424. Rural Music.

By T. Gaugain, after Westall.

425. Rural Contemplation.

By T. Gaugain, after Westall.

Y

Guests' Dressing-Room.

Framed Engravings, Drawings, &c.

426. Head of Soubrette.

By F. Claxton.

Water-colour drawing.

427. Companion Head of Brunette.

By F. Claxton.

Water-colour drawing.

428. Charles V. of Germany.

By R. Barlow, after Vandych.

429. Sir Percy Burrill.

By Deighton.

Water-colour drawing.

430. Duke of Wellington.

After Isabey.

431. Lord Nelson.

Proof.

432. Unknown Portrait.
By J. R. Smith, after J. Russell, R.A.
Hand-coloured print. Proof before letters.
433. Mr. Pope.
By J. Richardson.
Saved from the Camden House fire.
434. Charles Dickens.
By Count D'Orsay, December 16, 1841.
435. Lady Elizabeth Foster.
After Reynolds.
Coloured print.
436. Marie Antoinette.
By Bartolozzi, after miniature by Violet.
Hand-coloured.
437. Francis, Earl of Guildford.
By Charles Turner, after Sir T. Lawrence.
Hand-coloured.
438. Goya.
By F. Melius, after picture by himself.

439. A Professor of Theology.

By Le Rat.

440. Joseph Nollekins, R.A.

By Vendramini, after Abbott.

441. George Lance, R.A.

Private proof before letters, with autograph inscription.

442. John Ruskin.

India proof.

By W. Roffe.

443. Thomas Stothard, R.A.

By Worthington, after Harlow.

Signed and touched proof.

444. "Der Tod als Erwürger."

A fine woodcut.

445. Benjamin Disraeli.

Colburn, 1837.

446. James Northcote, R.A.

By S. W. Reynolds, after picture by himself.

Open-letter proof.

447. Sir Walter Scott.

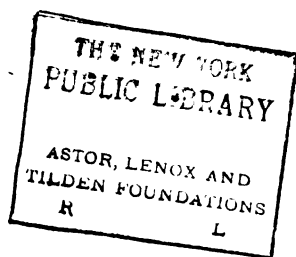
By W. Walker, after Raeburn.

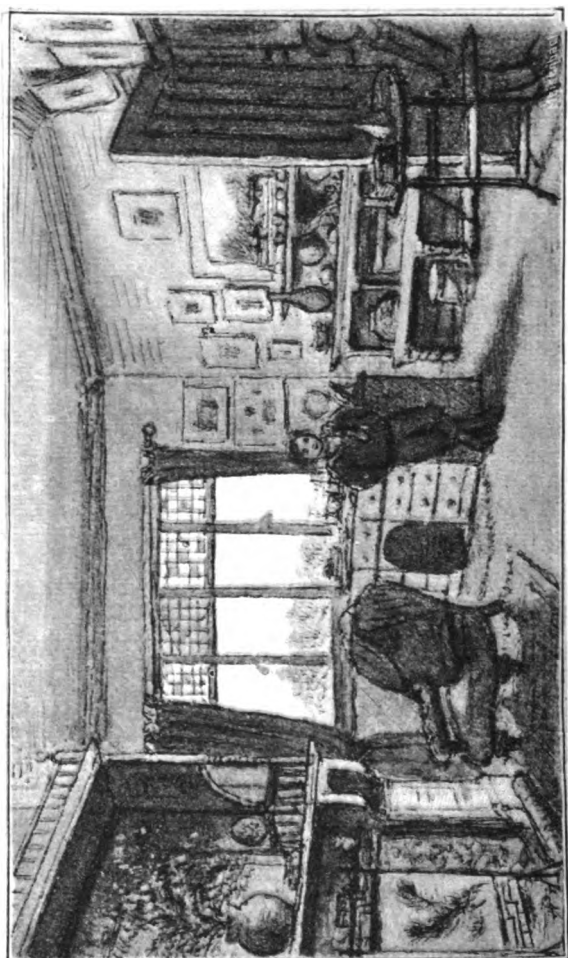
Given by Mrs. Frederick Lehmann.

448. Hon. Mrs. Norton.

By Geller, after Hayter.











IO.

The Tea-Room.



"Honoured and old, and all gaily apparelled,
Here we shall meet and remember the past."

—R. L. STEVENSON.





The Tea-Room.

449. The Infant Johnson.

By Zobel, after Reynolds.

India open-letter proof engraving from the original picture at Bowood, painted by Reynolds in fun, being what he supposed Johnson to have looked like at two years old; a preternaturally heavy-headed child, with a brow bent forward, "prone with its weight of mind." The original picture is beautiful in colour and in fine preservation. *Vide* Taylor's "Life of Reynolds."

450. Marlow Ferry.

By Robert Macbeth, after Frederick Walker.

Signed artist's proof. Given by Frederick Lehmann, the owner of the original picture.

451. Cupid and Sappho.

By Tompkins, after Cipriani.

Open-letter proof.

Z

452. Four Original Sketches.

By James Godwin.

Being frontispieces for "Waverley Novels" and
one of Bulwer's. All engraved.

453. "Mr. Ireland."

By Sir Thomas Lawrence.

Original pencil sketch.

454. Tricoteuse Hollandoise.

By J. G. Wille, after Mieris.

455. Mary Wollstonecraft.

By Mrs. Merritt, after Opie.

Etched proof.

456. Portrait de Femme.

Etched by F. Melius, after Watteau.

457. Portrait de Viellard.

Etched by Waltner, after Jordaens.

458. Portrait de Mdle. P. M.

Etched by Waltner, after Dubois.

459. Der Tod als Freund.

Fine woodcut.

460. Madame Herkomer.

By Hubert Herkomer, A.R.A.

Proof etching on satin of the artist's mother,
and presented by him.

461. Frederick II., King of Prussia.

By Bartolozzi, after Ramberg.

462. The Fair Quaker.

By Houston.

"Nor gold nor gems are wanting to the maid
In neat simplicity like this array'd.
Plain native beauty more delights the heart
Than all the glittering ornaments of art."

463. Lady Constance Grosvenor.

By Charles Turner, after Sir Thomas Lawrence.

Proof before all letters.

464. Richard Brinsley Sheridan.

By Hubert Herkomer, A.R.A.

Unique proof on satin.

465. Head of Sailor.

By Hubert Herkomer, A.R.A.

Etched as an invitation to private view of his
pictures.

466. Les Offres Reciproques.

By J. G. Wille, after Dietricy.

From the Burleigh James Collection.

467. Four Plates.

*By Thomas Stothard, R.A.*468. Island and Convent of the Armenians,
Venice.*Etched by J. H. Bradley.*

469. Shipping.

By J. M. W. Turner.

From the Liber Studiorum.

470. Penelope Boothby.

Proof after Reynolds.

471. The Idle Laundress.

By W. Blake, after G. Morland.

472. Two Scenes from Shakespeare.

By Bartolossi, after Hamilton.

473. Three Illustrations.

By Thomas Stothard.

-
474. Industrious Cottager.
By W. Blake, after Morland.
475. Two Sea-Sketches.
In sepia by Bease Smith.
476. Tugging in a Brig.
Sepia drawing by Bease Smith.
477. Paris in Snow in Quartier Breda.
Etching by Felix Buhot.
478. The Early Ploughman.
Etched by Samuel Palmer.
Fine proof, presented by H. Inglis Richmond.
479. Madlle. sa Sœur.
By Chevillat, after Heillmann.
480. The Bull.
By Paul Potter.
Proof etching. Rare.
481. Three Illustrations.
By Thomas Stothard, R.A.

482. The Ascension.

By Vanderbanck.

Original drawing in ink and sepia. Signed.

483. Le Bon Exemple.

By Chevillat, after Heilmann.

484. Hannah Backhouse.

By Samuel Lawrence.

Original crayon drawing. Bought at artist's sale.

485. Watering Cattle.

Etched by Claude de Lorraine.

486. Girl and Rabbit.

By Charles Phillips, after N. Hone, R.A.

487. Horace N. Pym.

Etched by W. Wise, after W. B. Richmond.

488. Copper Repoussé Frame and Looking-Glass, in ebony frame.

489. Mrs. Hannah More.

By Worthington, after Pickersgill.

490. The Dauphin and Brother.
By Beauvarlet, after Drouais le Fils.
491. Lady Lindsay of Balcarres.
By Monsies, after Watts.
492. Mandolin Player.
Etching by M. C. L. Pym, after Franz Hals.
493. Head of Girl.
Crayon head by John Ernest Breun.
494. Horace N. Pym.
By W. B. Richmond.
Pen-and-ink sketch, with autograph inscription :
—"April 22, 1880, after a most pleasant dinner."
495. Thomas Carlyle at Craigenputtock.
By Samuel Laurence.
Crayon drawing, and bought at his sale.
496. Five Original Pencil Illustrations to
"Oliver Twist."
By F. W. Pailthorpe.
497. Caroline Fox.
By Hubert Herkomer, A.R.A.
First proof of the plate etched for her
"Memories," and signed by the artist.

16



I I.

The Home Rooms.



" No voice in the Chambers,
No sound in the Hall !
Sleep and oblivion
Reign over all."

—LONGFELLOW.





The Home Rooms.

—

498. S. Juliet Pym.

By William Blake Richmond.

Life-size drawing. Born 6th December 1852 ; married 12th September 1876 ; died 18th January 1880. Shortly after this, John Greenleaf Whittier, the American Quaker poet, sent to the widower the following autograph copy of his own beautiful lines :—

“ There is a grief, the depth of which, another
May never know.
Yet, o'er the waters, O my stricken brother,
To thee I go.

I lean my heart unto thee, sadly folding
Thy hand in mine :
With even the weakness of my soul upholding
The strength of thine.

I will not mock thee with the poor world's common
And heartless phrase,
Nor wrong the memory of a sainted woman
With idle praise.

With silence only, as their benediction,
 God's angels come,
 Where, in the shadow of a great affliction,
 The soul sits dumb.

Yet would I say, what thy own heart approveth,
 Our Father's will,
 Calling to Him the dear one whom He loveth,
 Is mercy still.

Not upon thee, or thine, the solemn angel
 Hath evil wrought;
 Her funeral anthem is a glad evangel,
 The good die not.

God calls our loved ones, but we lose not wholly
 What He hath given.
 They live on earth, in thought and deed, as truly
 As in His heaven.

And She is with thee; in thy path of trial
 She walketh yet.
 Still with the baptism of thy self-denial,
 Her locks are wet.

Up, then, my brother! Lo, the fields of harvest
 Lie white in view.
 She lives and loves thee, and the God thou servest,
 To both is true."

499. The Grave of Caroline Fox.

1819-1871.

By George Croker Fox.

Water-colour drawing of the Friends' Burial
 Place at Budock, near Falmouth, the centre
 stone marking her grave.

500. Juliet Caroline Fox Pym.

By J. H. B. Pym.

Two crayon drawings of the child asleep.

" I ask not a life for the dear one,
All radiant, as others have done ;
But that life may have just enough shadow
To temper the glare of the sun.
I would pray God to guard her from evil,
But my prayer would bound back to myself.
Ah ! A seraph may pray for a sinner,
But a sinner must pray for himself."
—C. M. DICKINSON.

501. Julian Tindale Pym.

Painted by Josephine Savile.

502. Charles Evelyn Pym.

Painted by Josephine Savile.

503. William Wollaston Pym.

Pencil drawing, at the age of fourteen.

504. Rev. William Wollaston Pym, M.A.

By Jacob Thompson.

Original drawing. Signed and dated 1839,
and engraved.

505. Willian Church, Herts.

By J. C. Oldmeadow.

Two original water-colour drawings of the
interior of this church. Signed and engraved.

506. Willian Rectory, Herts.

By the late Michael Cotton.

Two original drawings.

507. Admiral James Noble, R.N.

By Mary Crowfoot.

Original drawing. A capital portrait of one of the life-long friends of Lord Nelson, with whom he served in most of his memorable engagements, and by whom he is continually mentioned in his Despatches.

508. Edith Elizabeth Pym.

By Mary Crowfoot.

Original drawing. Drawn about 1860.

509. The Rev. F. D. Maurice.

After Samuel Laurence.

Proof engraving. Presented by Mrs. Maurice to the late Mrs. Charles Fox of Trebah, and by her given to the present owner.

510. Captain John Pym.

Proof before letters. Son of Francis Pym, M.P., of the Hasells, and killed at Waterloo.

511. Captain James Noble.

Original water-colour drawing of one of Admiral Noble's sons.

512. Captain Horatio Nelson Noble.

By Mary Croufoot.

Original drawing. A son of Admiral Noble, and godson of Lord Nelson, who stood for him at the font and gave him his full name.

513. The Hasells, Bedfordshire.

Proof engraving of the seat of Francis Pym.

514. Lady Beauchamp Procter.

Proof before all letters.

515. Early Morning, Kynance.

By J. A. Seymour.

Pastel drawing.

516. Tintagel Castle.

By J. A. Seymour.

Pastel drawing.

517. Perran, Cornwall.

By George Hart Taylor.

Water-colour drawing.

518. Sunrise.

By Julia Wedgwood.

Water-colour drawing.

519. The Crag, Falmouth.

By Julia M. Sterling.

Two water-colour drawings.

520. Penjerrick Lane.

By George Croker Fox.

Water-colour drawing.

521. Juliet Mary Backhouse.

By Hester J. Sterling.

Pencil head.

522. Sarah Juliet Pym.

By Hester J. Sterling.

Chalk drawing.

523. Anna Maria Fox of Penjerrick.

By Hester J. Sterling.

Chalk drawing.

524. "My First Portrait," 1886.

By "Carol" Pym, aged four.

Pencil drawing.

525. Bishop's Teignton.

By Anna Maria Fox.

Two water-colour drawings. Drawn in 1880.

526. Tired.

After Poole.

527. The Way Down the Cliff.

After Birket Foster.

528. Feeding Rabbits.

After Birket Foster.

529. Sun Flowers.

After Birket Foster.

530. Temptation.

By James Godwin.

Original water-colour sketch.

531. Trebah, Cornwall.

By Boase Smith.

Water-colour drawing.

2 B

532. "Now and Then."

By Adelaide Claxton.

Water-colour drawing. An old maid looking
at her doll and other surviving relics of her
youth, whilst outside the window the rain falls
heavily.

533. Julian Tindale Pym.

By J. H. B. Pym.

A sleeping child of three years, drawn in
crayons.

"Sleep, my baby, sleep !
Thy father watches the sheep ;
Thy mother is shaking the dreamland tree,
And down falls a little dream on thee.
Sleep, my baby, sleep !

Sleep, my baby, sleep !
The big stars are the sheep ;
The little stars are the lambs, I guess,
And the bright moon is their shepherdess.
Sleep, my baby, sleep !

Sleep, my baby, sleep !
Our Saviour loveth His sheep ;
He is the Lamb of God on high,
Who for our sakes came down to die.
Sleep, my baby, sleep !"

—From the German.



Finis.

—

" While others are asking for beauty or fame,
Or praying to know that for which they should pray,
Or courting Queen Venus, that affable dame,
Or chasing the Muses, the weary and gray,
The sage has found out a more excellent way—
To Pan and to Pallas his incense he showers,
And his humble petition puts up day by day,
For a house full of books and a garden of flowers."

—ANDREW LANG.

" Happy, who rich in toys like these,
Forgets a weary nation's ills ;
Who from his study-window sees
The circle of the Kentish hills ! "

—ANDREW LANG.



